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LE CHEVALIER À L'ÉPÉE

AN OLD FRENCH POEM

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EDITED BY

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DISSERTATION

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1897

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1900

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PREFACE.

In the summer of 1895 I became interested in the short episodic poem of the Arthurian Cycle entitled *le Chevalier à l'Épée*, and decided to make a study of it. Professor Bloesch, Librarian of the Municipal Library of Bern, kindly consented to copy the sole Middle Age manuscript of the poem, which is contained in that library, and I received his careful transcription in October of the same year. This was supplemented by an independent copy of the manuscript which I made during a visit to Bern in 1896, and collated with Professor Bloesch's copy and the existing editions. This material furnishes the basis of the text and of the discussion which follows it.

It is my aim to give an accurate reproduction of the manuscript, varying from it only in the few places where scribal errors are manifest. I have noted in the foot-notes to the text all the manuscript readings that I have changed. In a detailed study, I have endeavored to determine what facts the forms employed in the text disclose with regard to the language of the author and to precise the dialect of the last transcriber. My justification for applying this minute grammatical study to a small poem is that such examinations of individual works form the groundwork of true progress toward an accurate and exhaustive knowledge of historical French grammar.

As no one of the episodes that make up the poem is limited to it, I have collected and examined the other instances of their occurrence in Old French literature, adding the cases within my knowledge of their existence in the older literature of other countries.

E. C. A.

BALTIMORE, *May* 1, 1897.

LE CHEVALIER À L'ÉPÉE.

[Folio 16, Recto b] CIL qui ainme desduit et joie
Viegne avant si entende et oie
Une aventure qui avint
[Folio 16, Verso a] Au bon chevalier qui maintint
Loiauté, proëce, et anor, 5
Et qui n'ama onques nul jor
Home coart, faus, ne vilain—
Je cont de mon saignor Gauvain,
Qui tant par ert bien ensaigniez
Et qui fu des armes prisiez 10
Que nus reconter ne savroit.
Qui ses bones teches voudroit
Totes retrere et metre en brief,
Il n'en vendroit onques a chief.
Si je nes puis totes retrere, 15
Por ce ne me doi je pas tere
Que je ne die, totes voies.
L'en ne doit Chrestien de Troies,
Ce m'est vis, par raison blasmer,
Qui sot dou roi Artu conter, 20
De sa cort et de sa mesniee,
Qui tant fu loee et prisiee,
Et qui les fez des autres conte
Et onques de lui ne tint conte.
Trop ert preudom a obliër ; 25
Por ce me plest a reconter
Une aventure tot premier
Qui avint au bon chevalier.
LI rois Artus en un esté
Estoit a Cardoil sa cite ; 30
O lui la roïne et Gauvain,
Keu lo seneschal et Yvain,
Et des autres vint solement.
[Folio 16, Verso b] A Gauvain prist tot jorz talent
D'aler desduire et deporter ; 35

Lors fist son cheval aprester ;
Cortoisement s'apareïla :
Uns esperons a or chauça
Sor unes chauces decopees
De drap de soie bien ovrees ; 40
Si ot unes braies chauciees,
Mout tres blanches et mout dougiees,
Et chemise gascorte et lee
De lin menuement ridee,
Et un mantel vair afublé : 45
Mout richement fu atorné.
Puis s'en est de la ville issu.
Tot lo droit chemin a tenu
Tant que en la forest entra.
Lou chant des oisiaus escouta, 50
Qui mout chantoient doucement.
Tant i entendi longuement,
Por ce qu'il en oï plenté,
Que il entra en un pensé
D'une aventure qu'il savoit, 55
Qui avenue li estoit.
Tant longuement i demora
Qu'en la forest se desvoia
Et que il perdi son chemin.
Li solaus torna a declin, 60
Si conmença a porpenser,
Et il prenoit a avesprer
Quant de cel penser fu issu ;
[Folio 17, Recto a] Mes onques ne sot ou il fu ;
Lors quida retorner arriere. 65
Puis entra en une charriere
Qui toz jorz avant lou mena,
Et il plus toz jorz anuita ;
Et que il ne sot ou aler,
Il conmença a esgarder 70
Devant lui aval une voie
Parmi une clere fustoie,
Si vit un grant feu alumé.
Cele part est son pas alé,
Car il quida que il trovast 75
Aucun home qui l'avoiast,
Ou boscheron ou charbonier.
Lors vit lez lou feu un destrier

40. *ms.* ovree, *with an s added in another handwriting.*

Qui fu a un arbre aresnez.
Il est des ci au feu alez, 80
Si vit un chevalier seant;
Salué l'a de maintenant:
"Cil Dieus," fet il, "qui lo mont fist
Et les ames es cors nos mist,
Vos doint, biaus sire, en lui grant part." 85
"Amis," fait il, "et Dieus vos gart.
Car me dites don vos venez,
Qui a tel eure seus alez."
Et Gauvains li a tot conté,
De chief en chief la verité: 90
Conment il en desduit ala,
Et puis conment il esgara
En la forest por un pensé
[Folio 17, Recto b] O il se fu trop oblïé,
Si que il en perdi sa voie; 95
Et li chevaliers li otroie
Qu'il lou remetra lou matin
Mout volentiers en son chemin,
Ne mes qu'o lui se demorast
Et conpaignie li portast 100
Tant que cele nuit fust passee.
Ceste proiere est creantee.
Jus mist sa lance et son escu,
De son cheval est descendu,
Sou lia a un aubrisel 105
Et sel covri de son mantel;
Puis s'est delez lou feu assis.
Li uns d'aus a a l'autre enquis
Conment il ont lou jor erré;
Et Gauvains li a tot conté, 110
C'onques mentir ne li daigna,
Et li chevaliers li fausa;
Onques mot de voir ne li dist:
Assez orroiz por coi lo fist.
QUANT il orent assez vellié 115
Et de plusors choses plaidié,
Lez lo feu se sont endormi.
A l'ajornement s'esperi
Mes sire Gauvains tot premier,
Puis esvella lo chevalier. 120
"Ma meson de ci est mout pres,
Deus liues i a et non mes;

99. lui; *ms.* li.

[Folio 17, Verso a] Si vos pri que vos i venez,
Et sachiez que vos i avrez
Ostel mout bel et volentiers." 125
Lors monterent sor lor destriers,
Lor escuz et lor lances pristrent
Et lor espees, si se mistrent
Tantost en un chemin ferré.
N'orent mie granment erré 130
Quant de la forest sont issu
Et au plain païs sont venu.
Li chevaliers l'araisona :
" Sire," fet il, " entendez ça :
Toz jorz est costume et usage, 135
S'uns chevaliers cortois et sage
Enmoinne un autre aveques lui,
Que il envoie devant lui
Fere son ostel atorner,
Que il i porroit tost trover, 140
Qui lor venue ne savroit,
Tel chose qui li desplairoit ;
Et je n'ai cui ge i envoi,
Ce veez vos bien, ne mes moi ;
Si vos pri qu'il ne vos desplaise. 145
Venez belement a vostre aise
Et je irai grant oirre avant.
Lez un plesseïz ça avant
En un val verrez ma meson."
Gauvains set bien que c'est raison 150
Et afaitement que il dit ;
Por ce se mist o pas petit,
[Folio 17, Verso b] Et cil s'en va grant aleüre.
Mes sire Gauvains a droiture
A quatre pastoriaus trovez 155
Delez lo chemin arestez.
Saluëz les a doucement,
El non Dieu son salu lor rent ;
Trespassa les, ne lor dist plus.
" Ahi," fet li uns, " tant mar fus, 160
Biaus chevaliers, genz et adrois !
Certes il ne fust mie drois
Que fussiez bleciez ne laidiz."
Gauvains en fu toz esbahiz,
Qui les paroles bien entent. 165

125. *ms.* mout et. 143. ge i ; *ms.* gi. 158. lor ; *ms.* li.

De ce se mervella forment,
Par quel raison il lo plaingnoient
Quant il de rien nel connoissoient.
VISTEMENT a aus retorna,
Tot de rechief les salua, 170
Docement lor a demandé
Qu'il li dïent la verité,
Por coi il ont dit que mar fu;
Et li uns li a respondu:
"Sire," dist il, "pitié avon 175
De ce que sevre vos veon
Ce chevalier qui la devant
S'en va sor cel cheval ferrant;
Mout en a veant nos mené,
Mes nus qui en soit retorné 180
N'avons nos pas encor veü."
Et Gauvains dist: "Amis, sez tu
[Folio 18, Recto a] Se il lor fet rien se bien non?"
"Sire, par cest païs dist l'on
C'ome quil contredit de rien, 185
Que que ce soit o mal o bien,
En son ostel lo fet ocire.
Nos nel savon que d'oïr dire,
Car onques encore ne vit
Nus hom qui de la revenist; 190
Et se vos croire nos volez,
Ja avant plain pié no sivrez
Se vos avez vostre cors chier;
Tant par iestes biaus chevalier
Que domache iert s'il vos ocit." 195
Et mes sire Gauvains lor dit:
"Pastorel, a Dieu vos conmant;
Ne voil por lou dit d'un enfant
Leissier l'oirre de son païs."
S'il fust seü en son païs 200
Que il l'eüst por tant lessié,
A toz jorz li fust reprochié.
L'ANBLEÜRE de son cheval
Erra pensant de ci al val
Que cil ensaignié li avoit. 205
Delez un grant plesseïz voit
Sor une mote un bel chastel,
Qui estoit fermez de novel.

172. *ms.* que il. 185. quil; *ms.* quel. 195. *ms.* ocist.

Lou fossé voit lé et parfont,
Et el baille devant lo pont 210
Avoit mout riche herberjage;
Onques Gauvains en son aage
[Folio 18, Recto b] Nus plus riche n'ot mes veü,
Se a prince o a roi ne fu.
Mes je ne me voil demorer 215
Au herberjage deviser,
Mes que mout estoit biaus et riches.
Il est venuz des ci q'as lices;
Ainz qu'est parmi la porte entré
Et a lou baille trespassé 220
Et est au chief do pont venu,
Encontre lui est acouru
Li sires, qui fait grant sanblant
Qu'il soit de son venir joiant.
LES armes reçut un vaslet, 225
Uns autres prist lou gringalet,
Li tierz les esperons li oste;
Lors l'a par la main pris son oste,
Si l'a lo pont amont mené,
Et ont un mout biau feu trové 230
En la sale devant la tor,
Et mout riche seoir entor,
Covert d'une porpre de soie.
A une part que il lo voie,
Li ont son cheval establé, 235
Et si li a l'en aporté
A grant plenté avoinne et fain.
De tot lo mercia Gauvain,
Que de rien no voust contredire.
Li ostes li a dit: "Biaus sire, 240
L'en atorne vostre disner,
Et sachiez que de l'aprester
[Folio 18, Verso a] Se hastent forment li serjant.
Or vos deduisiez a itant,
Soiez toz liez et a vostre aise; 245
Se rien i a qui vos desplaise,
Si lou dites seürement."
Gauvains dist que a son talent
Est l'ostel do tot atorné.
Li sire est en la chanbre entré 250
Por une soe fille querre,
Qu'il n'ot entres tote la terre

219. qu' *lacking in ms.*

Damoisele de sa valor.
Je ne vos porroie a nul jor
La biauté tote ne demie 255
Don ele estoit plainne et garnie,
Ne je ne la voil trespasser;
Si la voil a bries moz conter.
Quanc'onques nature sot fere
Qui a cors d'ome deüst plere, 260
De cortoisie et de biauté,
Ot tot entor li asanblé.
Li ostes, qui n'ert pas vilain,
L'a prise par la destre main,
Si l'a en la sale amenee. 265
Et Gauvains, qu'il a esgardee
La grant biauté qui ert en li,
A bien pou qu'il ne s'esbahi,
Et neporquant si sailli sus.
La damoisele encore plus, 270
Quant ele ot Gauvain esgardé,
S'esbaï de sa grant biauté
[Folio 18, Verso b] Et de son grant afaitement;
Et neporcant cortoisement
Et a bries moz la salua. 275
Tantost par la main la bailla
Li oste a mon saignor Gauvain,
Si li a dit: "Je vos amain
Ma fille, qu'il ne vos anuit;
Car je n'ai nul plus bel desduit 280
A vos deduire et deporter.
Ele vos savra bien porter,
S'ele vialt, bele conpaignie.
Je voil qu'el no desvoille mie;
Tant a en vos sens et valor 285
Que s'el vos amoit par amor
Ja n'en avroit se anor non.
Endroit moi vos en fais un don,
Que ja de vos n'iere jalous;
Ançois li conmant oiant vos 290
Que ja de rien ne vos desdie."
Gauvains bonement l'en mercie,
Qui contredire no viaut pas;
Et cil s'en ist en es lou pas
Vers la cuisine demander 295

276. la; *ms.* li. 277. Li oste; *ms.* tantost. 294. ist; *ms.* est.

S'en porroit a pieces disner.
Lez la pucele s'est assis
Gauvains qui mout ert entrepris
Por l'oste qu'il dote forment;
Et neporquant cortoisement 300
Et sanz un point de mesprison
Mist de maintenant a raison
[Folio 19, Recto a] La damoisele o lou chief bloi;
L'en ne li dist ne trop ne poi.
Sajement l'a a raison mise, 305
Mout li offre bel son servise,
Et tant li dist de son corage
Que cele, qui preuz ert et sage,
Aperçut et entendi bien
Qu'il l'ameroit sor tote rien, 310
Se il li venoit a plaisir.
Lors ne se set au quel tenir,
A l'escondire ou au graer;
Tant l'ot cortoisement parler
Et tant lo voit de bones mors, 315
Que ele l'amast par amors
S'ele descovrir li osast;
Mes por neiant li creantast
A faire li vers li entendre,
Quant il n'i poïst ja plus prendre. 320
Bien set qu'el feïst que vilainne,
S'el lou meïst d'amors en painne
Don il ne traissist ja a chief;
Mes l'escondire li est grief,
Tant a vers lui son cuer torné. 325
Lors a cortoisement parle:
"SIRE," dist el, "j'e entendu
Que mes peres m'a desfendu
Que je de rien ne vos desdie;
Or ne sé je que je vos die, 330
Que se vos avoie cranté
A fere vostre volenté,
[Folio 19, Recto b] James a bon chief n'en trairoie
Et mort et traï vos avroie;
Mes d'une chose vos chasti 335
Et par bone foi le vos di,
Que vos gardez de vilenie,
Ne rien que mes peres vos die,

321. *ms.* ele. 323. il, *ms.* el.

Que que ce soit o mal o bien,
Mar lou contrediroiz de rien, 340
Que morz seriez a itant ;
Ne ja mar feriez sanblant
Que soiez de rien acointié."
Estes vos l'oste repairié,
Qui vers la cuisine ert alez, 345
Et li mengiers fu aprestez,
Si a l'en l'eve demandee ;
Ne voil ci fere demoree ;
Quant lavé orent si s'asistrent,
Et li serjant les napes mistrent, 350
Desus les dobliers blans et biaus,
Les salieres et les coutiaus,
Apres lou pain, et puis lo vin
Es copes d'argent et d'or fin.
Mes je ne voil plus demorer 355
As mes un a un aconter,
Mes mout orent char et peson,
Oisiaus rostiz et venoison,
Et mout mengierent lieement ;
Et li oste efforça forment 360
Gauvain de boivre et la pucele,
Et si dist a la damoisele
[Folio 19, Verso a] Qu'ele efforçast lou chevalier,
Et dist : " Mout vos poez prisier
Que je voil qu'el soit vostre amie." 365
Gauvains bonement l'en mercie.
QUANT mengié orent a plenté,
Lors furent serjant apresté,
Qui dobliers et napes osterent,
Et qui l'eve lor aporterent 370
Et la toaille a essuier.
Li ostes dist apres mengier
Qu'il vialt aler ses bois veoir,
Et si rova Gauvain seoir
Et deduire o la damoisele ; 375
Endementres Gauvain apele
Et li a dit et conmanda
Qu'il ne s'en aut jusqu'il venra,
Et conmanda a un serjant
Que se il fait de rien sanblant, 380
Que il lou preignent demanois.
Gauvains, qui preuz ert et cortois,
Voit bien que remanoir l'estuet

Et q'autrement estre ne puet;
Si li avoit dit erranment 385
Que il n'avoit d'errer talent,
Por qu'il lo voille herbergier.
L'ostes monta sor son destrier,
Si s'en va mout grant aleüre
Et va querre une autre aventure, 390
Que de cest est il aseür
Qu'il a enclos dedenz son mur.
[Folio 19, Verso b] La damoisele a Gauvain pris
Par la main, si se sont assis
A une part por deviser 395
Conment il se porra garder.
Docement et bel lou conforte,
Mes de ce est traïe et morte,
Qu'ele ne set la volenté
Que ses peres a en pensé. 400
S'ele seüst el li mostrast
Par quel engin il eschapast,
Mes onques n'en vost nule dire;
Or se gart de li contredire,
S'il porra par tant eschaper. 405
"Or laisons," fet il, "ce ester;
Ja ne me fera se bien non.
Il m'amena en sa meson,
Si m'i a fet mout bel sanblant;
Ne ja des ici en avant, 410
Quant il m'a fet anor et bien,
No doteré de nule rien
De si que je sachë et voie
Par quel raison doter lou doie."
Ele li dist: "Ce n'a mestier; 415
Li vilains dist en reprovier,
Si lou dïent encor plusor,
Q'au vespre loe l'en lo jor,
Quant l'en voit que bele est la fin;
Si fet l'en son oste au matin; 420
Et Dieus si con je lo desir
Vos en doint a joie partir
[Folio 20, Recto a] De vostre oste sanz mautalant."
Quant parlé orent longuement,
Et mout parlé de ce et d'el, 425
Li ostes revint a l'ostel.

391. *ms.* ceste.

ENCONTRE lui sailli Gauvain
Et la pucele, main a main;
Mout l'ont doucement salué.
Il lor dist qu'il s'est mout hasté, 430
Qu'il cremist, se il demorast,
Que Gauvains ainz ne s'en alast;
Por ce ne vost plus demorer.
Il conmença a avesprer
Et li ostes si demanda 435
As serjanz que il soupera.
Sa fille li dist: "Par deduit,
Poez demander vin et fruit
Et nule autre chose par droit,
Qu'assez menjastes or endroit;" 440
Il a maintenant demandé.
Il a premierement lavé,
Puis lor fu mis li fruis devant;
Lou vin aportent li serjant
A plenté de mainte maniere. 445
"Sire, car fetes bele chiere,"
Fet il a mon saignor Gauvain;
"D'une chose soiez certain:
Il me coste sovent et poise
Quant j'e oste qui ne s'envoise 450
Et qui ne dit sa volenté."
[Folio 20, Recto b] "Sire, sachiez de verité,"
Fet Gauvains, "que je sui haitié."
Quant il orent lo fruit mengié,
Les liz conmanda l'oste a fere, 455
Et dist: "Je jerré en ceste aire,
Et cist chevaliers en mon lit;
No faites mie trop petit,
Car ma fille jerra o lui;
Ansi bon chevalier lo qui 460
Qu'ele est en lui bien enploiee.
Ele doit estre mout haitiee
De ce qu'en lor a creanté."
Amedui l'en ont mercïé
Et font sanblant que mout lor plese. 465
Or est Gauvains mout a malaise,
Que il crient s'il s'i va cochier
Qu'il lou face tot detrenchier,
Et si set bien sil contredit
En son ostel que il l'ocit. 470

459. lui; *ms.* li. 460. Ansi; *ms.* a si. 463. ce; *ms.* cen.

L'OSTES de cochier se hasta ;
Par la main lo prist, si mena
Dedenz la chanbre demanois.
La damoisele o lo vis frois
I est ensanble o lui alee. 475
La chanbre est bien encortinee
Et doze cierges i ardoient,
Qui tot entor lo lit estoient,
S'i gitoient mout grant clarté ;
Et li liz ert bel atorné 480
[Folio 20, Verso a] De riches coutes de blans dras.
Mes je ne voil demorer pas
En la richece deviser
De dras de soie d'outremer,
De Palerne et de Romenie, 485
Dont la chanbre estoit enbelie,
De sebelins, de vair, de gris.
Tot a un mot le vos devis :
Quanque convient a chevalier
Et a cors de dame atillier 490
Et en iver et en esté
I avoit a mout grant plenté ;
La ot maint riche garnement.
Gauvains s'en mervella forment
De la richece que il vit. 495
Et li chevaliers li a dit :
"Sire, ceste chanbre est mout bele ;
Entre vos et ceste pucele
I girois, ja n'i avra plus.
Damoisele, fermez les us, 500
Si faites son conmandement,
Que je sai bien que itel gent
N'ont mie de presse mestrier ;
Mes d'itant vos voil chastoier
Que les cierges n'en estaingniez, 505
Que j'en seroie mout iriez.
Jo voil, por ce l'ai conmandé,
Qu'il voie vostre grant biauté
Quant vos giroiz entre ses braz,
Si en avra graignor solaz, 510
[Folio 20, Verso b] Et que vos veoiz son gent cors."
Lors se mist de la chanbre fors,
Et la pucele l'uis ferma.
Mes sire Gauvains se coucha,

472. lo ; *ms.* la.

Celë est o lit revenue, 515
Si s'est lez lui cochiee nue,
Onques proiere n'i estut;
Et cele tote la nuit jut
Entre ses bras mout docement.
La bese et acole sovent 520
Et si est tant avant alé
Qu'il en feïst sa volenté,
Quant ele dist: "Sire, merci!
Il ne puet pas aler issi;
Je ne sui pas o vos sanz garde." 525
Gauvains de totes parz esgarde,
Si n'i vit nule rien vivant.
"Bele," fait il, "je vos demant
Que me dites qui me desfent
A fere de vos mon talent." 530
Ele respont: "Jo vos dirai
Mout volentiers ce que j'en sai.
Veez vos cel branc qui la pent,
Qui a cel entrecor d'argent
Et lou pon et lou heu d'or fin? 535
Ceste chose pas ne devin
Que vos m'orroiz ja ci conter,
Ainz l'ai veü bien esprover.
Mes peres l'ainme durement,
Que il li ocist bien sovent 540
[Folio 21, Recto a] De mout bons chevaliers de pris;
Sachiez bien qu'il en a ocis
Solement çaienz plus de vint;
Mes je ne sai don il li vint.
Ja n'entrera en ceste porte 545
Chevaliers qui vis en estorte.
Mes peres bel sanblant lor fet,
Mes ja a si petit forfet
Ne lou prendra qu'il ne l'ocie.
Garder l'estuet de vilenie, 550
Mout lou convient charroier droit.
Maintenant a apris lo droit
S'il entreprent de nule rien;
Et se cil se garde si bien
Qu'il ne soit de rien entrepris, 555
La nuit o moi cochier est mis.
Lors est il venuz a sa mort;

520. la; *ms.* mout la. 546. estorte; *ms.* estorde. 547. bel; *ms.* biaus. 552. a; *ms.* an.

Savrez por coi nus n'en estort.
S'il fait sanblant en nule guise
De volenté qui li soit prise 560
De faire lo moi, maintenant
Lou fiert parmi lou cors lo brant;
Et se il viaut vers lui aler
Por prendre le et por oster,
Tot par lui salt do fuerre fors, 565
Si li done parmi lou cors;
Et sachiez de voir que l'espee
Est en tel maniere faee
Qu'ele me garde toz jorz si;
Ja par moi ne fussiez garni; 570
[Folio 21, Recto b] Mes tant iestes cortois et sages
Que ce seroit mout granz domages,
Si m'en peseroit mais toz dis,
Se por moi estiez ocis."
OR ne set Gauvains que il face; 575
Onques mais de si grant manace
N'oï parler jor de sa vie,
Et si dote qu'ele lou die
Por soi meïsmes garantir,
Que il n'en face son plaisir. 580
D'autre part si s'est porpensez
Qu'il n'en porroit estre celez,
Que il ne fust partot seü,
Que il avroit o li geü,
Tot sol, nu a nu, en son lit, 585
Et si avoit por sol son dit
Laissié a faire son pleisir.
Miaus vient il a anor morir
Qu'a honte vivre longuément.
"Bele," fet il, "ce est neient, 590
Puis que venuz sui jusque ci;
Enfin voil estre vostre ami;
Vos n'en poez par el passer."
"Vos ne m'en poëz pas blasmer,"
Fet ele, "des or en avant." 595
Il est de li aprimiés tant
Que ele en a gité un cri;
Et li brans do fuerre sailli,
Sel fiert res a res do costé
Si qu'il li a do cuir osté, 600

558. Savrez; *ms.* savez. 562. brant; *ms.* branc.

[Folio 21, Verso a] Mes ne l'a pas granment blecié;
Outre a lou covertor percié,
Et toz les dras des ci au fuerre,
Puis se fiert arriers en son fuerre.
Gauvains remest tot esperdu, 605
Si a son talant esperdu;
Lez li se jut tot esbahi.
"Sire," fet el, "por Dieu merci,
Vos quidiez que jou deïsse
Por ce que de vos me vousisse 610
Desfendre por tel achoison.
Onques certes se a vos non,
A chevalier ne lou conté,
Et sachiez que grant mervelle e
Que vos n'iestes sanz nul resort 615
Trestot au premerain cop mort.
Por Dieu or vos gisiez en pes
Et si vos gardez desormes
De tochier a moi en tel guise.
Uns sages hom a tost conprise 620
Tel chose qui a mal li torne."
Gauvains remest pensis et morne,
Qu'il ne set conment se contiegne.
Se Dieus done qu'il s'en reviegne
James arriere en sa contree, 625
Ja ceste chose n'iert celee
Que il ne soit partot seü
Qu'il avra sol a sol jeü
Anuitié o une pucele
[Folio 21, Verso b] Qui tant est avenanz et bele, 630
Si que onques rien ne li fist,
Ne de rien ne li contredist
Fors la manace d'une espee
Qui de nelui n'ert adesee;
Si seroit mes toz jor honi 635
Se el li eschapoit issi.
Et si li font mout grant anui
Li cierge qu'il voit entor lui,
Qui rendoient mout grant clarté
Par que il voit sa grant biauté. 640
Lou chief ot bloi, et plain lo front,
Et ses sorcis qui dogié sont,
Les iauz vers, lo nes bien assis,

620. *ms.* enprise. 629. *ms.* anuitiee. 636. el; *ms.* il.

Et fres et coloré lo vis;
La boche petite et riant, 645
Et lou col lonc et avenant;
Les braz lons, et blanches les mains,
Et les costez soues et plains;
Soz les dras la char blanche et tendre.
Nus n'i seüst riens que reprendre, 650
Tant ot lo cors jent et bien fet.
Il s'est vers li doucement tret
Conme cil qui n'ert pas vilain;
Ja li feïst lou jeu certain,
Quant l'espee do fuerre salt, 655
Lors li a fet un autre asalt;
Do plat lo fiert parmi lo col,
A poi qu'il ne se tient por fol;
[Folio 22, Recto a] Mes l'espee un poi chancela,
Sor la destre espaule torna, 660
Que do cuir li trencha trois doie,
Et fiert en la coute de soie,
Que une piece en a trenchiee,
Puis s'est en son fuerre fichiee.
Quant Gauvains se senti navré 665
En l'espaulë et ou costé,
Et voit qu'il ne puet a chief traire,
Mout est dolanz, ne set que fere,
Et anui a de son deport.
"Sire," fet ele, "iestes vos mort?" 670
"Damoisele," fet il, "je non;
Mes anuit mes vos doin un don,
Que vos avrez trives de moi."
"Sire," fet ele, "par ma foi,
Si eles fussent lors donees 675
Que eles furent demandees,
Il fust or plus bel endroit vos."
Mout par fu Gauvains angoissos,
Et la demoisele autresi.
Ne l'uns ne l'autres ne dormi, 680
Ainz vellierent a tel dolor
Tote la nuit de si au jor.
VISTEMENT et tost se leva
Li ostes des qu'il ajorna,
Puis est en la chanbre venuz; 685
Ne fu mie taisanz ne muz,
Ainz apela mout durement,

673. avrez; *ms.* avez.

[Folio 22, Recto b] Et la damoisele erranment
Ovri l'uis et puis est venue,
Si s'est lez lui couchiee nue ; 690
Et li chevaliers vint apres.
Andeus les vit gesir en pes,
Si lor demande que il font ;
Et mes sire Gauvains respont :
"Sire, bien ja, vostre merci." 695
Quant li chevaliers entendi
Que il parla si hautement,
Sachiez que il fu mout dolant,
Que mout estoit fel et eschis.
"Conment," fet il, "iestes vos vis?" 700
"Par foi," fet mes sire Gauvains,
"Je sui trestoz delivre et sains.
Sachiez que je n'ai chose fet
Par coi je doie estre a mort tret,
Et se vos en vostre meson 705
Me feïssiez sanz achoison
Mal et anui, ce seroit tort."
"Conment," fet il, "si n' estes mort?
Mout m'anuie quant vos vivez."
Puis est avant un poi alez, 710
Si a a descovert veü
La coute qui trenchiee fu,
Et les linciaus ensanglentez.
"Vasaus," fait il, "or me contez
Delivrement dont cest sanc vint." 715
Et mes sire Gauvains se tint,
[Folio 22, Verso a] Qui pas mentir ne li voloit,
Que nule achoison ne savoit
Don il bel covrir se peüst
Que cil ne s'en aperceüst. 720
L'ostes de parler se hasta :
"Vassaus," fait il, "entendez ça ;
Por droit noient lo me celez.
Vos vousistes vos volentez
De cele damoisele faire 725
Mes n'en peüstes a chief trere
Por lou branc qui lo contredist."
Et mes sire Gauvains li dist :
"Sire, vos dites verité :
Li branz m'a en deus leus navré 730
Mes ne m'a pas blecié forment."
Et quant li chevaliers entent

Que il n'est pas navrez a mort,
"Biaus sire," fait il, "a bon port
Iestes venuz, mes or me dites, 735
Se vos volez eschaper quites,
Vostre païs et vostre non;
De tel jent et de tel renon
Poez estre et del tel afere
Que toz vos bons m'estouvra faire; 740
Mes j'en voil estre bien certain."
"Sire," fet il, "j'e non Gauvain
Et sui nies au bon roi Artur.
De ce soiez tot aseür,
[Folio 22, Verso b] Que onques mon non ne chanjai." 745
"Par foi," fait l'ostes, "bien lo sai,
Qu'en vos a mout bon chevalier;
De nul mellor parler ne quier.
N'a vostre per jusc'a Maogre,
N'en tot lou roiaume de Logre 750
Ne seroit il mie trovez;
Savez conment j'e esprovez.
Trestoz les chevaliers do mont
Qui aventures querre vont
Peüssent en cest lit gesir 755
Et toz les convenist morir,
Un et un, tant qu'il avenist
Que toz li miaudres i venist.
Li brans lo me devoit eslire,
Car il no devoit pas ocirre 760
Lou miaudre quant il i vendroit;
Et si est esprovez a droit
Qu'il vos a choisi au mellor;
Et quant Dieus vos a fet anor,
Ne sai ne choisir ne veoir 765
Qui miaus doie ma fille avoir.
Je la vos otroi et creant,
Ne ja mal des ci en avant
Avroiz nule garde de moi,
Et si vos doins par bone foi 770
A toz les jorz de vostre vie
De cest chastel la saignorie;
S'en faites vostre volenté."
Lors l'en a Gauvains mercïé,
[Folio 23, Recto a] Qui mout en fu joianz et liez. 775
"Sire," dist il, "bien sui paiez

743. *ms.* artu.

De la pucele seulement;
De vostre or ne de vostre argent,
Ne de ce chastel n'ai je cure."
Lors se leverent a droiture 780
Entre Gauvain et la pucele.
Par lou païs vait la novele
C'uns chevaliers venuz estoit
Qui la pucele avoir voloit,
Sor qui li branz s'ert deus foiz tret, 785
Que point de mal ne li ot fet.
Et qui ainz ainz i vienent tuit.
Mout ot o chastel grant deduit
De dames et de chevaliers,
Et fu mout riches li mengiers 790
Que li peres fist atorner.
Mes je ne me voil demorer
A aconter quel li mes furent,
Mes assez mengierent et burent.
Quant mengié orent a plenté 795
Et li doblier furent osté,
Cil lecheor, dont mout i ot,
Mostra chascuns ce que il sot.
Li uns atenpre sa viele,
Cil flaüste, cil chalemele, 800
Et cil autres rechante et note
Ou a la harpe o a la rote;
Cil list romanz et cist dist fables;
Cil chevalier jeuent as tables
[Folio 23, Recto b] Et as esches de l'autre part, 805
O a la mine o a hasart.
Issi faite vie ont menee
Tot lo jor jusq' a la vespree.
Puis souperent a grant deduit;
Assez i ot osiaus et fruit, 810
Et de bon vin a grant plenté.
Quant a grant joie orent soupé,
Delivrement cochier alerent;
La pucele et Gauvain menerent
En la chanbre de maintenant 815
Ou il jurent lou soir devant;
Et li ostes o aus ala,
Qui de son gré les esposa,
Puis mist ensanble sanz dongier
La pucele et lo chevalier, 820

808. *ms.* vesperee.

Si s'en issi et ferma l'us.
Que vos en diroie je plus?
La nuit a sa volenté fete,
Onques espee n'i ot trete.
S'il recovra pas ne m'en poise 825
A la damoisele cortoise,
A qui il ne greva noient.
Issi demora longuement,
A tel joie et a tel revel,
Mon saignor Gauvain o chastel. 830
Puis si s'est de ce porpensé,
Que lonc tens i ot demoré,
Que si parent et ses amis
Quidoient bien qu'il fust ocis.
[Folio 23, Verso a] A l'oste ala lo congié querre: 835
"Sire," dist il, "en ceste terre
Ai demoré tant longuement
Que mi ami et mi parent
Quident que je soie peri;
Si demant, la vostre merci, 840
Lou congié de l'aler arriere,
Et si fetes en tel maniere
Cele damoisele atorner
Que j'aie anor de l'i mener,
Et vos qui la m'avez donee; 845
Quant je venré en ma contree,
Qu'en die que j'ai bele drue
Et qu'ele est de bon leu venue."
LI OSTES li done congié,
Et Gauvains s'en est repairié 850
Et la damoisele ensement.
Ses palefrois fu richement
Atornez de frainc et de sele.
Sus est montee la pucele,
Et Gauvains sor son cheval monte. 855
Que vos feroie plus lonc conte?
Ses armes prist qu'il aporta;
Au congié de l'oste s'en va,
Liez et joianz de s'aventure
. 860
Et quant fors de la porte vint,
La damoisele son frainc tint.
Il li demande ce que doit.

835. lo congié; *ms.* congié. *After l.* 853. *the ms. repeats l.* 852. *l.* 861 *directly follows l.* 859.

"Sire," fet ele, "je ai droit
[Folio 23, Verso b] Que j'e fet trop grant obliëe. 865
Sachiez que de ceste contree
Je m'en irai mout a enviz
Sanz mes levriers que j'ai noriz,
Qui mout par sont et bons et biaus,
Ainz ne veïstes si isniaus, 870
Et sont plus blanc que nule flor."
Lors s'est mis Gauvains el retor,
Si va por les levriers poignant;
Et l'ostes li va au devant
Qui bien lo vit venir de loing. 875
"Gauvains," dist il, "por quel besoing
Estes vos si tost retornez?"
"Sire," dist il, "que obliëz
A vostre fille ses levriers;
Si me dist qu'el les a mout chiers 880
Et que sanz aus ne s'en ira."
Et li ostes les apela,
Si les bailla mout volentiers.
Et Gauvains a toz les levriers
S'en revet mout delivrement 885
A la pucele qui l'atent.
Lors se resont acheminé,
Et sont en la forest entré
Par ou il estoient venu.
Lors ont un chevalier veü 890
Qui lou chemin venoit contr'eus.
Li chevaliers venoit toz seus,
Mes il ert armez mout tres bien,
Qu'il ne li failloit nule rien
[Folio 24, Recto a] De quanqu'estuet a chevalier, 895
Et seoit sor un bai destrier,
Fort et isnel et remuant.
Li chevaliers venoit errant
Tant que il vint d'aus auques pres.
Et Gauvains lou quida an pes 900
Saluër lui et puis enquerre
Qui il estoit et de quel terre;
Mes cil, qui ot autre pensé,
A lou cheval esperoné
Si durement qu'il se lança— 905
Et onques un mot ne sona—
Entre la pucele et Gauvain,
Si l'a prise parmi lo frain;

Puis si revet mout tost arriere;
Et cele sanz autre proiere 910
S'en vet delivrement o lui.
Se Gauvains ot ire et anui
Quant il l'en voit issi mener,
Il ne fet mie a demander,
Car il n'ot arme o lui portee 915
Fors escu et lance et espee,
Et cil qui bien estoit armez
Et forz et granz et sorquidez,
Si ot vers lui mal jeu parti;
Et neporquant conme hardi 920
Point Gauvains vers lui lo destrier
Por la pucele chalongier.
"Vasaus," fet il, "grant vilenie
[Folio 24, Recto b] Avez fet qui avez m'amie
Saisie si estroitement; 925
Mes or fetes un hardement
Tel conme je deviserai.
Vos veez mout bien que je n'ai
Fors sol ma lance et mon escu
Et lou branc au costé pendu. 930
Je vos conment a desarmer
Tant que nos soions per a per,
Si ferez mout grant cortoisie;
Et se vos par chevalerie
La poiez vers moi conquerre, 935
Si soit vostre sanz autre guerre.
Et se vos ce ne volez fere,
Soiez cortois et de bon aire,
Si m'atendez desoz ces charmes.
G'irai enprunter unes armes 940
Ça arrier a un mien ami,
Et quant g'iere d'armes garni,
Je revenrai de maintenant;
Et se vos d'iluec en avant
La poez conquerre vers moi, 945
Sanz mautalant la vos otroi:
Issi de voir lo vos creant."
Et cil respont de maintenant:
"Ja a vos n'en iert congié pris,
Et se g'i ai de rien mespris, 950
Ja ne vos enquerrai pardon.
Se vos dou mien me faites don,
[Folio 24, Verso a] Mout par avez grant poësté.

Por ce que iestes desarmé,
Que vos no taigniez a forfet, 955
Vos iert ja un jeu parti fet.
Vos dites qu'ele est vostre drue
Por ce qu'ele est o vos venue,
Et je redi que ele est moie;
Or la meton en cele voie, 960
Si aille chascuns de sa part,
Puis soit do tot en son esgart
Loquel ele ainme plus de nos;
Et s'el s'en vialt aler o vos,
Je la vos creant et otroi; 965
S'ele s'en vialt venir o moi,
Donc est il droiz qu'ele soit moie."
Gauvains bonement li otroie,
Qui tant la creoit et amoit
Qu'a esciënt de voir quidoit 970
Qu'el nou laissast por tot lo mont.
A tant la lessent, si s'en vont
Et se traient un poi en sus.
"Bele," font il, "or n'i a plus,
Do tot est a vostre plaisir 975
Au quel vos vos voudroiz tenir,
Car nos l'avons acreanté."
Ele a l'un et l'autre esgardé,
Primes celui et puis Gauvain,
Qui bien quidoit estre certain 980
D'avoir la tot seürement,
Et si se mervelloit forment
[Folio 24, Verso b] Sol de ce qu'el se porpensot.
Mes la pucele, qui bien sot
Conment Gauvains se puet aidier, 985
Revialt savoir do chevalier
Conment il est preu et vaillant.
Sachiez trestuit petit et grant,
Qui qu'en rie ne qui qu'en gronde,
N'a gaires nule feme o monde, 990
Se ele estoit drue et moillier
A tot lo mellor chevalier
Qui soit jusqu'en Inde major,
Ja por lui n'avroit tele amor,
Se il n'estoit preuz en l'ostel, 995
Qu'el lou prisast un don de sel—

991. *ms.* sele. 994. por; *ms.* p. 995. se il; *ms.* que sil.

Vos savez bien de quel proëce.
Or oëz de si grant laidece
Que cele damoisele fist :
En la garde celui se mist 1000
Qu'ele de rien ne conoissoit.
Quant mes sire Gauvains ce voit,
Sachiez qu'il en fu mout marri
Qu'ele l'ot de son gré guerpi ;
Mes tant estoit et preu et sage, 1005
Et si cortois et si resnable,
Que onques mot ne li sona,
Ja soit ce que mout li pesa.
Et li chevaliers li a dit :
"Sire," fet il, "sanz contredit 1010
Doit la damoisele estre moie."
"Ja Dieus," fet Gauvains, "ne me voie
[Folio 25, Recto a] Quant je contredit i metrai,
Ne quant je ja m'en conbatrai
De chose qui de moi n'a cure." 1015
Adonc s'en vont grant aleüre
La pucele et li chevaliers ;
Et Gauvains a toz les levriers
S'en va en la soe contree.
La pucele s'est arestee 1020
Tantost enz o chief de la lande,
Et li chevaliers li demande
Por qu'ele s'est aresteüe.
"Sire," fet el, "ja vostre drue
Ne serai a jor de ma vie 1025
De si que je soie saisie
De mes levriers que je la voi,
Que cil vassaus enmoinne o soi."
Et il li dist : "Vos les avrez ;"
Puis s'escrie : "Estez, estez ! 1030
Sire vassaus, je vos conmant
Que vos n'ailliez plus en avant ;"
Puis vint a lui toz abrivez.
"Vassaus," dist il, "por coi menez
Lez levriers quant il vo ne sont ?" 1035
Et mes sire Gauvains respont :
"Sire," fait il, "jes taing a miens,
Et se nului i clainme riens,
Conme miens les m'estuet desfendre ;
Et se vos en voliez prendre 1040
Lou jeu parti que me feïstes

Quant enmi lo chemin meïstes
[Folio 25, Recto b] La damoisele por choisir
Au quel el se voudroit tenir,
Volentiers le vos souferroie." 1045
Et li chevaliers li otroie
Que volentiers cel jeu prendra,
Car conme fel se porpensa,
Se li levrier o li vendront,
Que sanz estor li remandront, 1050
Et si pot estre bien certain,
S'il s'en aloient a Gauvain,
Que delivrement les toudroit
Ausi con il ore feroit.
LORS les ont o chemin lessiez. 1055
Quant il se furent esloigniez,
Si les a chascuns apelez,
Et il sont droitement alez
A Gauvain, que il conoissoient
Por sol tant que veü l'avoient 1060
Chies lou pere a la damoisele.
Gauvains les joïst et apele,
Car mout est liez que il les a.
Et la pucele araisona
Lo chevalier en es lou pas : 1065
"Sire," fet ele, "ja plain pas
N'irai o vos, se Dieus me voie,
De si que je saisie soie
De mes levriers que je aim tant."
Et il respont : "Sanz mon creant 1070
Nes en puet il mie mener."
Puis avoit dit : "Lessiez ester,
[Folio 25, Verso a] Vasaus, que vos n'en menrez mie."
Et Gauvains dist : "C'est vilenie
Se vos en desdites ensi ; 1075
Mes je sui des levriers saisi,
Si vindrent a moi de lor gré ;
Ja li Sires de Maïsté
Ne m'aït quant je lor faudrai !
La damoisele vos lessai 1080
Por sol tant que a vos se tint,
Qui moie estoit et o moi vint ;
Dom me devez vos sanz dongier
Par raison les levriers laissier,
Quant il sont mien et o moi vindrent, 1085
Et de lor gré a moi se tindrent.

Une chose sachiez de voir,
Et sel poëz par moi veoir :
Se vos volez tot son plaisir
A cele pucele aconplir, 1090
Vos avroiz de li corte joie—
Je voil mout bien que ele m'oie—
Que sachiez tant con el fu moie
Que ses bons li aconplisoie ;
Or voiez con el m'a servi. 1095
Il ne va pas de chien issi
Con de feme, ce sachiez bien.
Une chose sachiez de chien :
Ja son mestre qui norri l'a
Por estrange ne changera. 1100
Feme a mout tost guerpi lo suen
Si ne li conplist tot son buen ;
[Folio 25, Verso b] Si est mervelle de tel change
Qui lou suen laisse por estrange.
Li levrier ne m'ont pas guerpi, 1105
Dont puis je bien prover issi—
Ja n'en seré desdiz de rien—
Que nature et amor de chien
Valt miauz que de feme ne fait."
"Vassaus," fait il, "li vostre plait 1110
Ne vos puet ici rien monter.
S'or endroit nes lessiez ester,
Gardez vos que je vos desfi."
Lors a Gauvains l'escu saisi,
Si l'a devant son piz sachié ; 1115
Puis s'est l'uns vers l'autre eslessié
Tant con chevaus li pot randir,
Si lou feri par tel aïr
Desus la bocle en l'escu taint
Que peçoié l'i a et fraint 1120
Si qu'en volerent li tronçon
Loing et haut lo giet d'un bozon.
Et Gauvains l'a apres feru
O premier qartier de l'escu
Si durement, si con moi sanble, 1125
Que lui et lou cheval ensanble
Abati en une charriere.
Cil chaï en une toiere,
Entre les cuisses son destrier.
Et Gauvains trait lou branc d'acier, 1130

1105. *ms.* guepi.

Tot maintenant sor lui guenchi,
A l'ainz que il pot descendi,
[Folio 26, Recto a] Si l'a contre terre as poinz pris;
Grant cop lou fiert parmi lo vis
Et o chief si que tot l'estone, 1135
Tote sa force i abandone,
Car mout lou het por lo meffet
Et por l'anui qu'il li a fet.
Mout lou laidist et mout lo grieve;
Lou pan do hauberc li solieve, 1140
Si li a maintenant botee
Parmi les flans sa bone espee;
Lors lou let quant vengiez se fu.
Cheval ne hauberc ne escu
Ne voust il onques regarder, 1145
Ainz va les levriers apeler,
Que il avoit forment amez,
Que bien se sont vers lui provez;
Et puis cort penre son destrier,
Qui par lou bois vet estraier; 1150
Vistement l'a ataint et pris.
Onques par lui ne fu requis
Estriers ainz sailli en la sele.
"Sire," ce dist la damoisele,
"Por Dieu et por anor vos pri 1155
Que vos ne me lessiez ici,
Que ce seroit grant vilenie.
Se je fui fole et esbahie,
No me devez a mal torner,
Que je n'osoie o vos aler; 1160
Tel paor oi quant je vos vi
Si povrement d'armes garni;
[Folio 26, Recto b] Et cil ert armez si tres bien
Qu'il ne li failloit nule rien."
"Bele," fait il, "ce est neiant; 1165
Pou vos vaut vostre covrement;
Rien ne valt ceste coverture.
Tel foi, tel amor, tel nature,
Puet l'en sovent trover en feme;
Qui autre blef que il n'i same 1170
Voudroit recoillir en sa terre,
Et cil qui en feme vialt querre
Fors sa nature n'est pas sage;

1148. lui; *ms.* li. 1152. *ms.* li.

Toz jorz l'ont eü en usage
Puis que Dieus fist la premerainne. 1175
Qui de les servir plus se painne
Et plus lor fait bien et anor
Plus s'en repent au chief do tor;
Et qui plus les anore et sert
Plus s'en corrouce et plus i pert. 1180
La pitiez ne vos venoit mie
De garder m'anor et ma vie,
Ainz vos venoit tot d'autre chose.
Li vilains dist: 'A la parclose
Voit l'en con tote riens se prueve.' 1185
Cil qui fainte et fause la trueve
Et la cherist et ainme et garde,
Ja puis Dieus ne l'ait en sa garde.
Or gardez vostre conpaignie."
A tant l'a sole deguerpie, 1190
[Folio 26, Verso a] Si qu'il ne sot qu'ele devint.
A son droit chemin s'en revint;
De s'aventure a mout pensé;
Tant a par la forest erré
Q'au vespre vint en son païs; 1195
Grant joie en firent ses amis;
Lo quidierent avoir perdu.
S'aventure si con el fu
Lor a de chief en chief contee—
Mout volentiers l'ont escoutee— 1200
A premiers bele et perillose,
Et apres laide et anuiose
Por s'amie que il perdi,
Et puis con il se conbati
Por les levriers a grant meschief; 1205
Ensi fina tot a un chief.

1188. ait; *ms.* oit. 1196. ses amis; *ms.* si ami. 1197. Lo; *ms.* co.

NOTES ON THE TEXT.

The *-iez* of the Imperfect and Conditional counts always in the poem as two syllables, but I retain the uniform writing of the manuscript, cf. ll. 18, 341, 342, 609, 935, 1040.

18. *l'en ne doit.* The meaning clearly is *l'en en doit.* Even if *ne* is not a regular variant in general for INDE,[1] it is not strange that it should arise by dissimilation after *l'on* in dialects where *l'on* is represented by *l'en.*

20, 29. *Artu,* but the older *Artur* as rhyme form 743.[2]

125. A word is necessary for both metre and meaning. I follow Méon and supply *bel;* cf. *Eric et Enide,* l. 3200: *car buen ostel et bel avrez.*

147. *avant: avant,* identical rhyme; cf. ll. 137, 199, 605.

185. *contredire.* Note that as in Modern French *contredire* governs the dative (404, 632) or acc. (185, 239, 340).

226. *gringalet;* cf. the notes of Paris[3] and Foerster[4] on this word.

268. *a bien pou que;* cf. J. du Bellay:[5] "A peu que je ne leur fay la response, que feit Virgile à un quidam Zoile, qui le reprenoit d'emprunter les vers d'Homere."

276–277. The evident corruption originated from the scribe's writing *tantost* twice by mistake. As the subject is changed in l. 276, *li oste* (l. 455 shows that *oste* was probably the nominative form used by the author) is needed. Notice that the host has already taken his daughter's hand (l. 264).

416–420. For other occurrences of this proverb see Tobler, *Li Proverbe au Vilain,* Leipzig, 1895, p. 6, no. 12; *Z. F. S. L.* XIV, 1, p. 154, no. 1; XX, 2, p. 126; XXI, 1, p. 6, no. 65, p. 7, no. 136, p. 12, no. 325; Paul Meyer, *Documents manuscrits . . . . dans les Bibliothèques de la Grande Bretagne;* in *Archives des Missions sci. et lit.* 2e sé. vol. V, p. 175.

420. *fet,* pro-verb; so in l. 1109.

[1] On *ne* for *en* in Old French cf. Foerster, *Z. R. P.,* I, p. 92, note; *R. L. R.,* 2e sé., vol. V, p. 93; Brinckmann, *A. S. N. S.,* LIII, pp. 195–204; Perle, *Z. R. P.* II, pp. 7–8; but cf. also Paris, *Rom.* VI, p. 304; VII, p. 465; Paul Meyer, *Rom.* VII, p. 343. Oberlin, *Essai sur le patois lorrain des environs du comté du Ban de la Roche.* Strasbourg, 1775, 8°, p. 105: "Pour *en* se dit *en* et *ne.*"

[2] Cf. Foerster, *Eric et Enide* (1890), p. 312, note to l. 1992.

[3] *Hist. lit. de la Fr.,* XXX, p. 36, and *Rom.* XX, p. 149.

[4] *Eric et Enide* (1890), p. 332, note to l. 3955.

[5] *Oeuvres françoises,* Paris, 1569, vol. II, fo. 5ro.

459–460. *Qu'el est en lui bien enploiee;* cf. *Auc. et Nic.* 2, l. 38: "Ele fust bien enploiie en lui;" *Récits d'un ménestral de Reims:*[1] "Et se vous veez que la couronne soie mieuz emploïe en un de vous qu'en moi," etc. For *qui*, 1 Sing. Pres. of *cuidier*, cf. *Conquest of Ireland*,[2] where *je cui: Kilkenni; Roman de Thèbes*,[3] *je qui: merci; l'Évangile de Nicodème*,[4] *jeo cui; Vie de St. Gilles*,[5] *jo qui: lui.*

546. *estortre* is the less frequent but etymological Old French form; more commonly, *estordre.*

553, 556. *entreprendre de;* cf. *Berthe au grands Pieds;*[6] *De ce vous vueil parler que vous ai entrepris*, and Scheler's note to the passage:[7] "B (Ms. B), *dont vous ai* (leçon préférable; cf. notre expression: *saisir qqn. d'une chose*)"; *Garin de Loherain:*[8] *mes d'une chose aveis moult entrepris.*

561. Cf. Godefroy, Supplement p. 594 a: "Le faire = faire l'acte amoureux."

562. The *branc* in the manuscript is scribal; cf. *brans* 598, 759; *branc* 727, 930; but *branz* 730.

860. The rhyme indicates an omission. Judging from the manuscript, it was only a single line. After l. 853 the scribe repeated l. 852, and then by compensatory error omitted l. 860.

864. *ai droit;* cf. passage in Méon's *Nouveau Recueil:*[9] *j'ai droit que j'ai apporté ici*, etc., and in Étienne de Fougères.[10]

990–994. *n'a gaires—ja.* The change of construction results from the complexity of the sentence. *vos savez bien de quel proece* (997) goes back to *preuz* (995).

1005–1006. Unless the manuscript is corrupt this is a case of the occasional assonance couplets found in rhymed poems. Cf. Ambroise, *Estoire de la Guerre sainte*, publiée par Gaston Paris, 1897, pp. xv–xvi.

1128. *toiere.* Godefroy has not found this word elsewhere and suggests the meaning 'mare boueuse.' He calls attention to its similarity to *taier*, 'bourbier,' but *taier* is a word hardly more frequent than *toiere.*

1188. The manuscript reading is *oit*, but cf. l. 844, *j'aie. oit* may be sporadic Eastern *oi* for *ai*, or simply a scribal slip.

[1] Ed. by N. de Wailly, Paris, 1876, p. 148.
[2] Ed. by F. Michel, London, 1837, l. 1310.
[3] Ed. by L. Constans, Paris, 1890, 2 vols. (*S. A. T. F.*), vol. II, p. 346, Ms. A.
[4] Ed. by G. Paris and A. Bos, Paris, 1885 (*S. A. T. F.*), p. 149; C, l. 297.
[5] Ed. by G. Paris and A. Bos, Paris, 1881 (*S. A. T. F.*), l. 188.
[6] Ed. by Scheler, Bruxelles, 1874, l. 166.
[7] *Idem*, p. 131, note to l. 166.
[8] Bartsch and Horning, *Lang. et Lit. fr.*, col. 113, l. 7.
[9] Vol. I, p. 125, l. 44.
[10] *Livre des Manières*, ed. by F. Talbert, Paris, 1877, l. 120.

THE MANUSCRIPTS.

The sole Middle Age manuscript known to contain the *Chevalier à l'Épée* belongs to the *Bibliotheca Bongarsiana* at Bern and is no. 354 of that library. It is a quarto parchment of the fourteenth century[1] and is composed of 274 leaves. The writing is quite legible. From Folio 56 on there is a slight change in the handwriting:[2] the strokes above the letter *i* no longer have the delicate reddish tint, the sign for *et* always has the transverse stroke, which up to that point it has had only when initial, *g* initial in a word has the same form as *G*, and the formation of *z* is frequently modified somewhat. The handwriting in our poem is uniform.

The manuscript contains seventy-seven poems in whole or part, the chief of which are the *Voie d'Enfer*, the *Mule sans Frein*, the *Cort Mantel*, 576 lines of the *Folie Tristan*, a fragment of the *Roman des sept Sages*, and 9178 lines of the *Parceval*. The only one of these texts that has been critically edited from this manuscript is the *Folie Tristan*.[3] It is used, along with other manuscripts, in F. A. Wulff's edition of the *Cort Mantel*.[4] Several collections published in the first half of this century have also drawn from the manuscript.[5]

The manuscript was once the property of Henri Étienne[6] (1528–1598) as is shown by his autograph upon it, and later belonged to Goldast von Heiminsfeld[7] (1576–1635). It passed into the library of Bongars[8] (1546–1612), with it became part of the Bern library, and is described in Sinner's catalogue[9] under its present number (354). In 1809, Méon requested the loan of it through the French Minister of Foreign Affairs. The request was granted and the manuscript was transmitted to the Duke d'Otrante, Minister of the Interior. While in his hands, it disappeared. The

[1] Cf. Hagen, *Catalogus Codicum Bernensium*, p. 338.

[2] This difference was noted in the examination of the manuscript made at Bern in 1896.

[3] H. Morf, "*la Folie Tristan*," *Rom.* XV, pp. 558–574.

[4] *Rom.* XIV, pp. 343–380.

[5] 18 out of the 30 selections in the first volume of Méon's *Nouveau Recueil de Fabliaux et Contes* are taken from Bern ms. 354. A. Jubinal, in *Lettre au Directeur de l'Artiste*, prints no. 32, 33, 34, 36, 39 (Hagen's enumeration) of ms. 354, and in his *Rapport à M. le Ministre de l'Instruction publique*, he prints no. 35 and 48. Thos. Wright prints no. 21, 22, 54 in his *Anecdota Literaria*, and F. Michel no. 66 in *Tristan*, vol. I, pp. 215 ff.

[6] Sinner, *Catalogus Codicum Manuscriptorum Bibliothecae Bernensis*, vol. III, p. 375.

[7] Hagen, *l. c.*, p. 338.

[8] Jubinal, *Rapport l. c.*

[9] *l. c.*, vol. III, pp. 375–380.

solicitations of the Bern library, renewed in 1814, 1818, 1820, and 1824, were met by promises of restitution, but nothing came of them. Until the year 1836,[1] no trace of the manuscript was found. In the course of that year it became known that Crozet, a bookseller, had bought it among the books of Manuel (1775–1827). Crozet demanded 1000 francs for it, and the Bern Library, rather than run the risk of losing it, bought it back at that price.

Besides the Bern manuscript, there exists an eighteenth century copy of it which was made for La Curne de Sainte-Palaye and is now in the French National Library (Moreau, 1720). The *Chevalier à l'Épée* occupies fo. 26ro.–47ro.[2]

The four volumes of Méon's revision of Barbazan's Fabliaux, which he published in 1808, contain numerous additions by him, but none of them are drawn from the Bern manuscript.[3] In 1823 appeared the two volumes of his *Nouveau Recueil.* The first volume contains 30 selections, among them the *chevalier.*[4] 18 of these[5] occur in the Bern manuscript. A comparison of Méon's text with the two manuscripts proves that he used the Sainte-Palaye copy. A statement made by him concerning the sources of his first volume falls in with this.[6] The text of the poem contained in the 1829 edition of Le Grand d'Aussy's *Fabliaux ou Contes*[7] seems, from a comparison, to have been made from the Ste.-Palaye manuscript and the Méon edition. The text of the poem

[1] This date and all the facts relative to the loss of the manuscript are from Jubinal's *Rapport* and his *Lettre au Directeur de l'Artiste.*

[2] As the Sainte-Palaye copy is the basis of all previous editions of the poem its variations from the Bern manuscript are noted here. Line 40. *ouvree* for *ovree.* 59. *qu'il* for *que il.* 87. *d'ou* for *dō.* 106. *s'escovri* for *sel covri.* 147. *devant* for *avant.* 185. *quil* for *quel.* 188. *savons* for *savon.* 191. *nos . . . vos* for *vos . . . nos.* 227. *tiers* for *tierz.* 242. *apprester* for *aprester.* 252. *entrefrote* for *entres tote.* 253. *damoiselle* for *damoisele.* 275. *briez* for *bries.* 284. *qu'il* for *qu el.* 331. *creante* for *crante.* 342. *fetiez* for *feriez.* 423. *talent* for *talant* 444. *aporterent* for *aportent.* 452. *la* for *de.* 481. *coutes et de* for *coutes de.* 495. *il i vit* for *il vit.* 509. *bras* for *braz.* 510. *solas* for *solaz.* 552. *as apris* for *ā apris.* 625. *arrieres* for *arriere.* 647. *bras* for *braz.* 672. *doint* for *doin.* 673. *troves* for *trives.* 688. *erraument* for *erranment.* 697. *qu* for *que.* 709. *vivrez* for *vivez.* 761. *viendroit* for *vendroit.* 874. *oste* for *ostes.* 982. *merveilloit* for *mervelloit* 983. *qu il* for *qu el.* 983. *porpensoit* for *porpensot.* 1053. *l escondroit* for *les toudroit.* 1087. *sachez* for *sachiez.* 1103. *merveille* for *mervelle.* 1105. *guerpi* for *guepi.* 1115. *pis* for *piz.* 1122. *le* for *lo.* 1136. *l abandone* for *i abandone.* 1185. *o* for *con.*

[3] He gives the sources that have been used in this collection save for four fabliaux, and these do not occur in the Bern ms. [4] pp. 127–164.

[5] In the Bern ms. (Hagen's numbering) 8, 58, 70, 67, 3, 7, 55, 69, 51, 28, 37, 45, 53, 5, 20, 63, 65, 9. In the *Nouveau Recueil*, no. 1, 2, 5, 6, 7, 8, 10, 11, 12, 15, 16, 17, 18, 19, 20, 22, 24, 29.

[6] Méon, *l. c.*, vol. I, p. v: "Une partie de ces Contes ayant été prise sur des copies faites pour M. de Sainte-Palaye, on y trouvera quelques mots évidemment mal copiés, et qu'il a été impossible de rectifier faute du manuscrit original."

[7] Vol. I, Appendix, pp. 3–15.

published by Jonckbloet[1] is taken from Méon's edition, evidently unsupplemented by the original manuscript or the manuscript copy.

The customary abbreviations occur in the manuscript. Where there is no doubt as to how they should be resolved, I pass them over without notice. *Et* and *mout* are nowhere written out in the poem, but I have thus solved the signs that represent them. *ol* + cons. is sometimes written *o*, sometimes *ou*, so it is impossible to decide absolutely whether to write *mout* or *mot*. *G* stands frequently for Gauvain or Gauvains. That *mt* with a bar over the *m* should be solved by *-ment* and not *-mant* is shown by passages where the form is written out 130, 146, 150, etc.

Nasal consonants. The bar over a vowel preceding a labial consonant I always solve by *n* since it frequently occurs written out in the text (*sanb-* 465, 473, 1125, 1126; *chanb-* 486, 497, 512, 685, 815; *conb-* 1204); the same writing is used before a final consonant (*tens* 832; *dedenz* 392, etc.). Before *m*, *n* is written for Latin *n*; cf. *erranment* 385, 688. For the abbreviation (before *m*) not representing Latin *m*, the manuscript gives no light, since *feme* is the only form of this class that occurs written out, but as the combination *mm* occurs nowhere in the manuscript, while the combination *nm* does occur, and as *n* before labials in the manuscript stands for Latin *m*, I solve the abbreviation as Prof. Suchier in his edition of *Aucassin and Nicolete* does, by *n*. Thus *ainme* 1, *conme* 653, *conmander* 197, etc. There is no support in the manuscript for not writing the first of these nasals. The bar before *n* is always solved *n*, *painne* 1176, *enmoinne* 137, etc. The final nasal representing Latin *m* is written out once, *hom* 620; so I write *hom* 190, probably kept from becoming *hon* by the oblique *home*. In the same way *aime* probably kept *m* in the first person, so I write *aim* 1069. The customary sign for *com*, *con* occurs and is solved *con*.

The *u* of the manuscript is solved by *v* in *avrai*, *savrai*; cf. Foerster, *Eric et Enide*, 1890, pp. 301–302, note to l. 248, and Gaston Paris, *Rom.* XX, p. 148. *x* is solved by *us*.

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[1] *Roman van Walewein* door Penninc en Pieter Vostaert, uitgegeven door W. J. A. Jonckbloet. 2 vol. Leiden, 1846–1848, pp. 35–74.

PREVIOUS REFERENCES TO THE POEM.

In the bibliography that follows, I give a list of the older books mentioning the *Chevalier à l'Épée*, together with later works containing discussion or bibliography. I have consulted all the works I mention.

Geoffrey Tory, *Champ fleury.* 8-LXXX ff. Paris, 1529, 4to, fo. III vo. Claude Fauchet, *Recueil de l'Origine de la Langue et Poésie françoise, Ryme et Romans.* Paris, 1581, 8°, pp. 102–103. Étienne Pasquier, *les Recherches de la France.* Paris, 1643, folio, p. 605 (book 7, chapter 3). Gordon de Percel, *Bibliothèque des Romans.* Amsterdam, 1744, 2 vol. 16°. Vol. II, p. 227, article 8. J. R. Sinner, *Extraits de quelques Poésies des XIIe, XIIIe, XIVe Siècles.* Lausanne, 1759, 12°, 96 pp. Pp. 13, 56. *Dictionnaire d'Anecdotes, de Traits singuliers et characteristiques . . .* ("par Jacques Lacombe," inserted in ink in the copy at the Bibliothèque nationale, Paris). Paris, 1766, 8°, p. 269, *s. v. femmes. Les Bibliothéques de La Croix du Maine et de Du Verdier.* 6 vol. 4to, Paris, 1772–1773. Vol. III (1772), pp. 318-319; vol. I, p. 120. *Bibliothèque universelle des Romans.* 112 vol. in 224 parts, Paris, 1775–1789, 12°. Nov. 1775, pp. 84–85; Feb. 1777, I., pp. 87–98; Apl. 1776, I., pp. 159–161 (Under the last reference is to be found merely the story of the Maiden and Dogs as contained in the prose Tristan). J. B. de la Borde and the Abbé Roussier, *Essai sur la Musique, ancienne et moderne.* 4 vol. Paris, 1780, 4to. Vol. II, p. 182. John Dunlop, *The History of Fiction.* 2nd edition, Edinburg, 1816, 3 vol. 8°. Vol. I, pp. 272, 359–360. Le Grand d'Aussy, *Fabliaux ou Contes, Fables et Romans du XII et du XIII Siècle.* 3e édition, considérablement augmentée. 5 vol. 8°, Paris, 1829. Vol. I, pp. 101–125. Also 1re édition, Paris, 1779–1781, 4 vol. 8°. Vol. I, pp. 34–59; and 2e édition, Paris, 1781, 5 vol. 12°. (The 1st and 2nd editions have not the appendix containing the text of the *Chevalier*). *Histoire littéraire de la France,* vol. XV, Paris, 1820, 4to, pp. 193–264, *Chrétien de Troyes,* by "G." P. 197. *Histoire littéraire de la France,* vol. XIX, Paris, 1838, 4to, pp. 704–729, *petits Poèmes épisodiques,* by "A. D." (Aumaury Duval). F. F. T. de Reiffenberg, *Chronique rimée de Philippe Mouskes, Évêque de Tourney au 13e Siècle.* Bruxelles, 2 vol. 4to, 1836–1838 (in *Collection de Chroniques de Belges*). Vol. I, p. CXLIV (Holland gives by mistake p. CXLIII). A. van Hasselt, *Essai sur l'Histoire de la Poésie française en Belgique.* Bruxelles, 1838 (*Mémoires couronnées par*

l'Académie royale des Sciences et de Belles-Lettres de B., vol. XIII), p. 8 (Wolf gives by mistake p. 7). J. G. T. Graesse, *die grossen Sagenkreise* (*Lehrbuch einer allgemeinen Literaergeschichte*, vol. II, part 3, 1st half, 1842, 8°), p. 250. W. L. Holland, *Chrétien von Troyes.* Tubingen, 1854, 8°, pp. 243–244. A. Dinaux, *Trouvères brab., hain., liég., et namur.* Bruxelles, 1863, 8°, pp. 607–608. Ferd. Wolf, *Ueber Raoul de Houdenc*, Vienna, 1865 (Wiener Akademie, *Denkschriften Philos.–Hist. Classe*, vol. XIV), pp. 158–159. O. Boerner, *Raoul de Houdenc.* Leipzig, 1884, 8°, p. 116. *Hist. lit. de la France*, vol. XXX, Paris, 1888, pp. 67–68 (Gaston Paris).

Geoffrey Tory states that Chrétien de Troyes was the author of the *Chevalier à l'Épée.* This statement was copied by Fauchet,[1] Pasquier,[2] Gordon de Percel,[3] La Croix du Maine,[4] and Du Verdier.[5] Sinner, who had access to the manuscript, saw from its own statement that Chrétien could not be the author,[6] but, overawed by the authorities who made the assertion, he himself repeats their mistake.[7] In the *Extraits*,[8] he gives a summary of the episode of the Maiden and the Dogs based on the manuscript of the poem, and this summary is the source of the episode as given in the *Dictionnaire des Anecdotes.*[9] In the *Bibliothèque des Romans* for 1775,[10] Tressan gives a summary of the Maiden and Dogs that he claims to have drawn from the *Chevalier à l'Épée*, which he has read in the *Perceval* in verse; he says that it does not occur in the prose *Percival*, and that he now translates it from the original. The truth is that his analysis is copied from the *Dictionnaire des Anecdotes.* Dunlop[11] has copied from him the fabulous statemont about the occurrence of the episode in the *Perceval.* The *Bibliothèque des Romans* for 1777[12] gives a free imitation of the first episodes, drawn from the *Chevalier à l'Épée.* The first accurate account of the contents of the poem came out in 1789, in the first edition of *Le Grand d'Aussy's Fabliaux ou Contes*,[13] and in consequence we see De la Borde and the Abbé Roussier in 1780[14] denying positively Chrétien's authorship. Van Hasselt[15] makes the statement, which Dinaux[16] repeated, that Raoul de Houdan was the author. I judge he had read the summary of the *Chevalier à l'Épée* given in the *Bibliothèque des Romans* for 1775, which contains only the Maiden and Dogs episode, and identified it with the same episode in the *Vengeance de Raguidel.*

[1] *l. c.*, fo. 3 vo. [2] *l. c.*, p. 605. [3] *l. c.*, p. 227. [4] *l. c.*, vol. I, p. 120.
[5] *l. c.*, vol. III, pp. 318–319. [6] Sinner, *Extraits, l. c.*, p. 13.
[7] Sinner, *Catalogus, l. c.*, vol. III, p. 378; *Extraits, l. c.*, p. 56.
[8] *l. c.*, pp. 56–57. [9] *l. c.*, p. 269. [10] *l. c.*, pp. 84–85.
[11] *l. c.*, vol. I, p. 272. [12] *l. c.*, pp. 87–98. [13] *l. c.*, pp. 34–59.
[14] *l. c.*, vol. II, p. 82. [15] *l. c.*, p. 8. [16] *l. c.*, pp. 607–608.

The remaining material on the *Chevalier à l'Épée* given in the works cited above consists in a repetition of old references and in enumeration of passages where the episodes are to be found. The only discussion of the poem is the page devoted to it by Mr. Gaston Paris in vol. XXX of the *Histoire littéraire de la France.*[1] Liebrecht[2] quotes Schmidt,[3] who corrected the statement of Tressan[4] that the Queen of Navarre and Bonaventure des Perriers had imitated the Maiden and Dogs, and that the episode is found in the *Lancelot du Lac.*[5]

DEDUCTIONS CONCERNING THE LANGUAGE OF THE AUTHOR.

The speech characteristics of an author to whom only 1205 lines can be definitely imputed are difficult to determine. All that we can expect to be reasonably safe from changes by scribes is the set of tonic syllables in rhyme and the consonants and mute *e*'s which succeed them. These number 602 pairs, but of course not all of them are free from uncertainty. In a large majority of cases the two words in rhyme come from similar etymons; as, for example, two infinitives in *-er* or *-ir*, two participles in *-é*, etc. In all these, the scribe might make the same change for both words. In cases where the rhyme-syllables come from phonetically different etymons, we are reasonably free from danger of change, or if changes have been made, they can be detected. In addition, verse measure may reveal a few facts as to syllable-reductions and longer or shorter word-forms.

Though we are thus circumscribed in our effort to disclose the author's language, some facts concerning it can be shown. We shall consider them in the pages which follow, my aim being to give a list of all phonological and morphological phenomena established by the rhyme-syllables, with complete references.

[1] Pp. 67–68. In *Romania*, for April, 1896, it was announced that Mr. Paris and Mr. Foerster in collaboration would publish a volume containing a group of poems, among them the *Chevalier à l'Épée.* I saw this notice only in the summer, having left America too early for it to reach me there. The material for my thesis was by this time ready, so that it was too late for me to change my subject. I regret that I should have thus unwittingly trespassed upon the domain of able scholars and I should even now leave my dissertation unpublished, were it not that the regulations of the University require me to print it.

[2] *John Dunlop's Geschichte der Prosadichtung*, p. 471, rem. 157; rem. 158.

[3] *Balladen und Romanzen der deutschen Dichtern*, pp. 112–113 (I have not seen this work).

[4] *Bibliothèque des Romans*, 1776, April, p. 161.

[5] Cf. Dunlop, *l. c.*, vol. I, p. 272.

(a) PHONOLOGY. *-age* (-ATICUM): *sage* 136, 308, 571, 1005, 1173.

-ais (A + I): *e* checked 122, 692, 900.

-ie (Ė): *-ie* (I + A) 13, 415, 503, 489.

-ie (-ARIUS): *-ie* (I + A) 194, 363, 388, 445, 986, 1149.

-ie (Ĕ + N): *-ie* (I + AN) 1097, 1107.

-i (I + Ē): *i* (Ī) 292, 311, 366, 523, 587, 695, 840, 975.

-i (I + post-tonic I): *i* (Ī) 83.

-i (Ĕ + I): *i* (Ī) 240, 457, 585.

-eu (Ō free): *eu* (EL checked) 892 (*seus: eus*).

-o (Ō free): *ǫ* (Ŭ checked) 5 (*anor: jor*), 253 (*valor: jor*), 417 *plusor: jor*), 681 (*dolor: jor*), 1177 (*anor: tor*), 871 (*flor: retor*).

-os (-OSUS): *vos* 677 (*angoissos: vos*), 289 (*jalous: vos*).

-ui (Ŏ + I): *ui* (Ū + I) 279.

-ent: -ant 697.

-ain (ĒN): *-ain* (AN) 237 (*fain*), 278 (*amain*), 322, 1176 (*painne*), 908 (*frain*).

-ain (ĔN): *-ain* (AN) 1119 (*taint*), 648 (*plains*).

-ǫn: ǫn 1036, 1135.

-it: -ist 189.

c: ch 218 (*lices: riches*).

Form *-iee* required for metre 712.

(b) CASE FLEXION. *Nom. Sing Masc.* (I). Preserves flexional *s*; 790 *mengiers* (: *chevaliers*, acc. plu.); 1017 *chevaliers*, (: *levriers*, acc. plu.); 1033 *abrivez* (: *menez*, pres. ind.). (II). Has lost flexional *s*; 225 *vaslet* (: *gringalet*, acc. sing.); 238 *Gauvain* (*fain*, acc. sing.); 328 *oste* (: *oste*, verb) 427 *Gauvain* (: *main*, acc. sing.); 562 *brant* (ms. *branc*, : *maintenant*); 1110 *plait* (: *fait*, verb). *Summary.* Nom. Sing. with *s* — 3; without *s* — 6.

Nom. Sing. Masc. after être or other copulative verbs. (I). Preserves flexional *s*: 217 *riches* (: *lices*, acc. plu.); 506 *iriez* (: *estaingniez*, pres. ind.); 736 *quites* (: *dites*); (702 *sains: Gauvains*, nom. sing.). (II). Has lost flexional *s*: 194 *chevalier* (: *chier*, acc. sing.); 592 *ami* (: *ci*) after *je voil estre*; 263 *vilain* (: *main*, acc. sing.); 391 *aseür* (: *mur*, acc. sing.); 448 *certain* (: *Gauvain*, acc. sing.); 616 *mort* (: *resort*, acc. sing.); 653 *vilain* (: *certain*, acc. sing.); 670 *mort* (: *deport*, acc. sing.); 698 *dolant* (: *hautement*); 708 *mort* (: *tort*, nom. sing. neut. after *être*); 744 *aseür* (: *Artu*—read *Artur*—acc. sing.); 1173 *sage* (: *usage*, acc. sing.); 46 *atorné* (: *afublé*, part. after *avoir* + acc. sing. masc.); 343 *acointié* (: *repairié*, acc. sing. masc.); 453 *haitié* (: *mengié*, part. after *avoir* + acc. sing. masc.); 480 *atorné* (: *clarté*, acc. sing.); 570 *garni* (: *si*); 635 *honi* (: *issi*); 839 *peri* (: *merci*, acc. sing.); 942 *garni* (: *ami*, acc. sing.); 954 *desarmé* (: *poesté*, acc. sing.); 956

fet (: *forfet*, acc. sing.); 987 *vaillant* (: *grant*, nom. plu. masc.); 1003 *marri* (: *guerpi* part. after *avoir* + acc. sing. masc.). 622 *morne* (: *torne*) after *remaindre*; 898 *errant* (: *remuant*, acc. sing.) after *venir*; 1051 *certain* (: *Gauvain*, acc. sing.) after *povoir estre*; 704 *tret* (: *fet*, part. after *avoir* + acc. sing. fem.) after *devoir estre*; 741 *certain* (: *Gauvain*, acc. sing.) after *voloir estre*; 980 *certain* (: *Gauvain*, acc. sing.) after *quider estre*; 605 *esperdu* (: *esperdu*, part. after *avoir* + acc. sing.) after *remaindre*. *Summary.* Nom. Sing. Masc. after copula, with *s* — 4 (3 certain); without *s* — 31.

Nom. Plu. Masc. (I). Preserves form without *s*: 243 *serjant* (: *aitant*); 417 *plusor* (: *jor*, acc. sing.); 444 *serjant* (: *devant*); 502 *gent* (: *conmandement*, acc. sing.); 838 *parent* (: *longuement*); 1121 *tronçon* (: *bozon*, acc. sing.); 607 *esbahi* (: *merci*, acc. sing.); 988 *grant* (: *vaillant*. nom. sing. masc. after *estre*, which in the poem is followed in a majority of instances by the uninflected form.). (II). Has assumed flexional *s*: 1196 *amis* (ms. reading *ami*; : *pais*); 869 *biaus* (: *isniaus*, acc. plu. masc.). *Summary.* Nom. Plu. Masc. without *s* — 8; with *s* — 2.

Complement in masc. sing. after s'être reflexive and être auxiliary. (I). Preserves flexional *s*: *auxiliary*, 710 *alez* (: *vivez*). (II). Has lost flexional *s*: *reflexive*, 47 *issu* (: *tenu*, part. after *avoir* + acc. sing. masc.); 94 *oblié* (: *pensé* acc. sing.); 430 *hasté* (: *salué*, part. after acc. sing. masc. + *avoir*); 785 *tret* (: *fet*, acc. sing. masc. + *avoir*); 831 *porpensé* (: *demoré*, part. after *avoir*, intrans.); 850 *repairié* (: *congié*, acc. sing.); *eslessié* (: *sachié*, part. after acc. sing. masc. + *avoir*); 581 *porpenséz* (: *celez*, part. after nom. sing. neut. + *povoir estre*—probably better to read *porpensé* : *celé* as elsewhere the neuter has no *s*): *auxiliary*, 63 *issu* (: *fu*); 74 *alé* (: *alumé*, acc. sing.); 104 *descendu* (: *escu*, acc. sing.); 161 *adrois* (: *drois*, nom. sing. neut.—read *adroit* : *droit*); 219 *entré* (: *trespassé*, part. after *avoir* intrans.); 521 *alé* (: *volenté*, acc. sing.); (250 *entré* : *atorné*, nom. sing. masc. after *être* copula); (80 *alez* : *aresnez*, nom. sing. masc. after *être* copula). *Summary.* Complement preserves flexional *s* — 1; does not preserve *s* — 16 (13 certain).

Agreement of participle after avoir with object. (I). Agreement in case: A. *avoir* + part. + acc. plu. masc. 752 *esprovez* (: *trovez*, nom. sing. masc. after *être* copula); 878 *obliez* (: *retornez*, nom. sing. masc. after *être* auxiliary): B. Acc. plu. masc. + *avoir* + part. 1147 *amez* (: *provez*, nom. plu. masc. after *s'être*); 1055 *lessiez* (: *estaigniez*, nom. plu. masc. after *s'être*); 1057 *apelez* (: *alez*, nom. plu. masc. after *être* auxiliary): C. *Avoir* + acc. plu. masc. + part. 155 *trovez* (: *arestez*, acc. plu. masc.): D. *Avoir* + acc. plu. fem. + part. 41 *chauciees* (: *dougiees*, acc. plu. fem.). None of these forms save the last two are positively assured, but they all *may* have the *s* termination, the last two *must*

have it, and the uniformity with which the *s* is written in the cases given above may indicate the persistence of a trait of the author; so the indications are that the participle after *avoir* regularly received the flexional ending.

(II). Agreement in gender: A. *Avoir* + part. + acc. sing. fem. 620 *enprise* (: *guise*, acc. sing.); 1141 *botee* (: *espee*, acc. sing.); 711 *veü* (: *fu*): B. *Avoir* + acc. sing. fem. + part. 347 *demandee* (: *demoree*, acc. sing.); 915 *portee* (: *espee*); 823 *fete* (: *trete*, acc. sing. fem. after *avoir*); 925 *saisie* (demanded by metre); but 703 *fet* (: *tret*, nom. sing. masc. after *devoir estre*): C. Acc. sing. fem. + *avoir* + part. 305 *mise* (: *servise*); 807 *menee* (: *vespree*); 845 *donee* (: *contree*); 264 *prise* (demanded by metre); but 328 *desfendu* (: *entendu*, *avoir* + part. + subord. clause); 744 *mercié* (: *volenté*). *Summary.* Fem. participle after *avoir* agrees in gender with object—10 (9 certain); does not agree—4.

Predicate agreement—miscellaneous. (I). Nom. sing. masc. + *comme* + adjective: 920 *hardi* (: *parti*, part. after *avoir* + acc. sing). (II). Nom. sing. neuter + *être* + adjective: 324 *grief* (: *chief*, acc. sing.); 583 *seü* (: *jeü*, invariable part.); 202 *reprochié* (: *lessié*, acc. sing. after *avoir*); 162 *drois* (: *adrois*, nom. sing. masc. after *être*—should probably read *droit*: *adroit*). (III). Nom. plu. masc. after *être* copulative: 796 *osté* (: *plenté*, acc. sing.); 368 *apresté* (: *plenté*, acc. sing.). (IV). Nom. plu. masc. after *être* auxiliary: 117 *endormi* (: *esperi*, pret. ind.). Cases II, III, and IV above show that the confusion existing in the use of flexional *s* was not complete and absolute.

(c) Verbs. *Weak verbs. Pres Ind.* 1 sing. I.—no ending, 197, 278, 945, 965: 1 sing. II.—no ending, 748: 3 sing. I.—*e*, 96, 968, 227, 292, 366, 376, 397, 526, 621, 800, 801, 855, 1022, 1046, 1070, 1187: 3 sing. II.—no ending, 158, 165, 558, 655, 1036, 694, 886, 732: 5 plu. I.—*ez*, 709: 5 plu. II.—*ez*, 714, 723, 1034: *Pres. Subj.* 1 sing. I.—no ending, 143, 421, 488, 528, 536, 767, 1113, 1155: 3 sing. I.—no ending, 86: 3 sing. II.—*e*, 546: 3 sing. III.—*e*, 2, 145, 246, 465, 989: *Imperf. Indic.* 1 sing. III—*oie*, 1094: 3 sing. I. *-ot*, 983 (*porpensot*: *ot*): *Perf. Ind.* 1 sing. I. *-ai*, 745, 1080: 3 sing. I. *-a*, 133, 435 721, 857, 1048: 3 sing. III. *-i*, 598, 117, 680, 696: *Fut. Ind.* 1 sing. *-ai*, 1079, 927: 3 sing. *-a*, 881, 1047, 1100: *Conditional*, 1 sing. *-oie*, 1045. (II.) *Strong verbs. Pres. Ind.* 1 sing., *sai* 532, 745; *ai*, 928; *voi*, 1028: 3 sing., *va*, 858; *a* 1063, 1099; *voit*, 1002; *dit*, 151: *fait*, 1109; *desfent*, 529; *pent*, 533: 5 plu. *dites*, 735: 6 plu., *sont*, 642, 1035; *font*, 693; *vont*, 754, 972: *Pres. Subj.* 3 sing., *voie*, 233, 1012; *oie*, (hear), 1092; *die*, 291, 338, 578; *ocie*, 549; *face*, 575; *doie* (not *doive*), 414: *Imperf. Ind.* 3 sing. *-oit*, 206, 1001; *Perf. Ind.* 2 sing., *fus*, 160: 3 sing., *fu*, 64, 173, 214, 712, 1143,

1198; *vit* (VIDIT), 496; *estut* (:*jut*), 517; *vint*, 544; *sot*, 983: *Conditional* 3 sing. *-oit*, 761: *Imperf. Subj.* 3 sing., *poïst*, 719.

Termination of 4 plural (*-ons* or *-omes*). The first person plural occurs seven times in the poem. Twice (175, 176) it is in rhyme and either form would meet the requirements of the metre. In the other cases (180, 188, 406, 960, 977) the measure requires the one syllable form of the ending, but this does not definitely establish it, as the longer form might be substituted by making slight changes in these lines.

Termination of Imperfect Indicative. The Imperfect I. does not occur in rhyme with the Imperfect of other conjugations, but the verse measure in all cases permits and in some cases requires the one syllable form of the ending in the imperfect of verbs of the first conjugation, thus indicating that the termination was not *-eve.* (I). One syllable form necessary: *amoit* 286; *mervelloit* 982. (II). One syllable form permissible: *eschapoit* 636, *quidoit* 980.

Termination of 5 plural. 5 Plu. Pres. Ind. :5 Plu. Fut. 191; 5 Plu. Pres. Ind. I. :5 Plu. Fut. 1030; 5 Plu. Pres. Subj. I. :*iriez* 505; 5 Plu. Pres. Subj.: 5 Plu. Fut. 123; 3 Sing. Imperf. Ind. *-ot* 983.

(d) REDUCTION OF HIATUS -E BEFORE THE TONIC VOWEL. The verse measure requires or permits the unreduced form of words in which the tonic vowel is immediately preceded by *e*.

1. Unreduced from necessary: *seü* 583, 626; *seüst* 650; *eü* 1174; *eüst* 201; *deüst* 260; *meïstes* 1042; *feïst* 654; *feïstes* 1041; *feïssiez* 706; *geü* 584; *veoir* 765; *veü* 711, 890, 1060; *peüst* 719; *peüstes* 726; *peüssent* 755; *aperceüst* 720; *aleüre* 153, 388; *meïsmes* 579.

2. Unreduced form permissible: *seü* 200; *seüst* 401; *meïst* 322; *feïst* 522; *geü* 627; *aresteüe* 1023; *aseür* 391; *feïst* 321.

(e) FORMS ESTABLISHED FOR INDIVIDUAL WORDS. *l'on* (: *non*) 183; *servise* (: *mise*) 306 : *feme* : *same* (SEMINAT) 1169; *bloi* : *poi* 303; *us* (USTIUM, :*plus*) 500, 821 (The context, especially in the first case, prevents our substituting *puis* for *plus* and then reading *uis*); 3 personal pron., *ele* or *el passim.* While not occurring in rhyme, *el* is so frequent that it is assured by the metre; *frois* (FRISC) (: *demanois*) 474; *eus*, pers. pron., (: *seus*) 891; *vo*, nom. plu. masc. poss., is assured by the metre 1035. This is the only occurrence of the nom. plu. of the possessive, but the metre assures the two syllable form in the singular, 193, 241, 332, 508, etc.; *creant*, *creanter* 318, 463, 767, 947, 905, 977, 1070, beside *cranter* 331. (The metre assures these forms); *arestee* 1020, beside *aresteüe* 1022.

(f) SUMMARY. From the facts given above we can draw the following inferences concerning the language of the *author:* (1) *-age* (-ATICUM); (2) free A gives *e;* (3) *-ais* was pronounced *es;* (4) no cases of *ie* in rhyme with *e;* (5) *-iee* not reduced to *-ie;* (6) free Ĕ gives *ie;* (7) *i*'s, from whatever etymological source, could be rhymed together; (8) *seus* (SOLUS), but in -OR and -OSUS, *o* does not develop to *eu;* (9) ŏ + I gives *ui;* (10) *ui* and *i* not found in rhyme together; (11) *-en* and *-an* confused; (12) *-ein* and *-ain* confused; (13) *-ọn* and *-ǫ̣n* fall together; (14) *e* immediately before the tonic vowel had not yet disappeared; (15) *s* silent when before *t;* (16) *t* final of verb forms had disappeared; (17) one case where *c* before *e* is pronounced *ch;* (18) *l* before a consonant had vocalized; (19) 5 Plu. Fut. rhymes with 5 Plu. Pres. Ind. and Subjunc.; (20) Imperf. Ind. 1 not *-eve;* (21) Imperf. Indic. 1 *-ot* (one case); (22) no indications of ending *-omes* in 4 Plu., but nothing definitely disproves it; (23) *va* 3 Sing. Pres. (24) case endings were greatly confused and the flexional *s* in the singular was disappearing, especially in predicate adjectives and participles; (25) The following word-forms are established: (a) *l'on;* (b) *servise;* (c) *us* (door); (d) *feme: same;* (e) *bloi: poi;* (f) pronoun *el* beside *ele;* (g) *frois* (FRISC); (h) pronoun *eus;* (i) possessive, *vostre, passim,* but *vo* once (nom. plu.); (j) *creanter* and *cranter;* (k) *aresté,* past part. beside *arestëu.*

With three exceptions all the traits noted above occur frequently in Central French (Ile-de-France and Champagne) and there are no traces of any distinct marks of other dialects. The exceptions are the two Picard characteristics *c* rhyming with *ch* and a pronoun form *vo,* and the one example of an imperfect in *-ot,* which might be interpreted as a Norman I Conjugation mark. But these unsupported phenomena are not sufficient to lend decisive color to a theory that either Picard or Norman was the dialect of the author of the poem, especially as there are other traits which contradict such a view. Thus *en* and *an* are confused in the rhyme words, as they should not be for Picard or Norman; in opposition to the Norman, SOLUS gives *seus;* and there are no traces of the Picard phenomena *-ier* giving *-er, ie* for *iee, a* for *ai, e* disappearing before the tonic vowel, late persistence of *t* final, late preservation of *ai* as a diphthong.

I shall next compare the characteristics established by the rhyme and the metre with the Ile-de-France and Champagne dialects. In the foot-notes I give references for my assertions about speech-traits of these sections. The main sources are the language of Chrétien de Troyes and of Rustebeuf and the examination of Francien documents by Dr. Metzke.

In the following points the author is in accord with both dialects: A free give *e*;[1] *-age* (ATICUM);[2] *-ie* after a palatal kept separate from *-e*;[3] *-iee* not reduced to *-ie*;[4] Ĕ free gives *ie*; *o* gives *eu* in SOLUS but remains in -OR and -OSUS;[5] ŏ + *i* gives *ui*; *ui* and *-i* rhymes kept separate;[6] *-en* and *-an* confused;[7] *ǫn* and *ǫn* fall together;[8] *e* in hiatus before the tonic vowel had not yet disappeared; *s* silent when before *t*;[9] *t* final of verb forms had disappeared;[10] *l* before consonant had vocalized;[11] Imperf. Ind. 1. not *-eve*;[12] no indication of 4 Plu. ending *-omes*;[13] 3 Sing. Pres. *va*;[14] *servise* not *service*;[15] *feme* rhymes with *same*.[16]

These forms indicate that the composer of the poem belonged to Central France and used either the Champagne or the Ile-de-France dialect. The manuscript, as we shall see later, is of the Champagne dialect, so that it is especially to the rhyme-forms that are differentiated from the general manuscript forms that we should look for indications aiding us to localize the author. These forms, with such as differ from the usual type of either of the dialects or both, will now be considered.

That *va* is the rhyme-form while both *va* and *vait* occur in the manuscript is without significance, since both *va* and *vait* are found in Metzke's documents[17] and in Chrétien de Troyes.[18]

The occurrence of *-ache* and *-age* (-ATICUM) in the manuscript beside *-age* alone in rhyme proves nothing conclusively since *-ache* occurs isolated in both Chrétien de Troyes[19] and Rustebeuf,[20] yet

[1] Foerster, *Cligès* (1884), Introduction, p. LVI, § 7; Metzke, *A. N. S. L.*, vol. LXIV, p, 399; Jordon, *Franco-Gallia*, vol. V, p. 343.

[2] Foerster, *l. c.*, p. LXXIV, § 31: Chrétien's form *-age* with one exception.

[3] Foerster *l. c.*, p. LXII, § 15; *A. N. S. L.*, LXV, p. 70; *F. G.*, V, p. 287.

[4] Foerster, *l. c.*, p. LXIII, § 15; *A. N. S. L.*, LXV, p. 70; *F. G.*, V, p. 287.

[5] Foerster, *l. c.*, p. LVII, § 10a; *A. N. S. L.*, LXIV, p. 406 ff.; *F. G.*, V, pp. 278, 280, 291; Guiot de Provins, l. 1348.

[6] Generally true in Chrétien's works; Foerster, *l. c.*, p. LXV, § 18, 3. *i* for *ui* occurs only sporadically in Francien documents; *A. N. S. L.*, LXV, p. 69. In Rustebeuf *ui* rarely rhymes with *i*, but does rhyme at times with *u*; *F. G.*, V, p. 290.

[7] Foerster, *l. c.*, p. LXI, § 14; *A. N. S. L.*, LXV, p. 61; *F. G.*, V, p. 284; Guiot de Provins, l. 2230.

[8] *Cligès*, ll. 74–75, etc.

[9] Foerster, *l. c.*, p. LXXIII, § 20; *A. N. S. L.*, LXV, p. 84; *F. G.*, V, p. 294.

[10] *Cligès*, l. 9, etc.

[11] Foerster, *l. c.*, p. LXIX, § 22; *A. N. S. L.*, LXV, p. 85; *F. G.*, V, p. 292.

[12] *Cligés*, l. 432, etc.

[13] Foerster, *l. c.*, p. LVIII, § 10, 2: *-ons* the more common form with Chrétien. Wailly, *Mémoire sur la Langue de Joinville*, pp. 420–421, finds no cases of *-omes* in the documents he consults.

[14] Foerster, *l. c.*, p. LXXV, § 30; *A. N. S. L.*, LXV, p. 89; *F. G.*, V, p. 339.

[15] Foerster, *l. c.*, p. LVIII, § 8; Rustebeuf, *servise;* cf. no. 8, l. 6; no. 5, l. 36; no. 41, l. 89; no. 42, l. 105; no. 56, l. 342, etc.

[16] Foerster, *l. c.*, p. LV, § 3; *A. N. S. L.*, LXIV, p. 395; *F. G.*, V, p. 273.

[17] *A. N. S. L.*, LXV, p. 89.

[18] Foerster, *l. c.*, p. LXXV, § 30.

[19] Cf. Foerster. *Eric et Enide* (1890), l. 1006 and p. 306, note to l. 1006.

[20] No. 10, l. 58.

since *-ache* is Eastern it may indicate that the copyist lived farther toward the east than the composer.

Chrétien's forms are *po* but *bloe*,[1] while the author's forms for these words rhyme. The writing in rhyme is *poi*, *bloi;* in the body of the verse, *pou* and *poi*. In Francien we find both *pou*[2] and *poi*.[3] Thus these forms show nothing definite.

Rhyme *frois*, out of rhyme *fres* (modern *frais*); Chrétien, *fres*.[4] The word does not occur in Rustebeuf in rhyme, but is found under the form *frois* in Guillaume de Lorris[5] and in Norman[6] and Picard.[7] Thus this form may be expected for Ile-de-France.

In rhyme, pronoun *eus*; out of rhyme, *aus*; Chrétien, *aus*.[8] In rhyme, indefinite pronoun *on*; out of rhyme, *en*: both these traits are strong indications that the author was under Ile-de-France rather than Champagne influence.

The author's form of the pronoun is *el* beside *ele*. *El* is a Norman trait[9] and current in Ile-de-France.[10]

The manuscript in general conforms to the rules of case flexion, while the author does not. It seems that the Champagne dialect held to the rules longer than the Francien, for the confusion takes place in Rustebeuf[11] (wrote 1255–1285) but does not in the Joinville Chartes[12] (1239–1315).

Rhyme, *peüst*; out of rhyme, *poïst* and *peüst*; *poïst* is the Champagne,[13] and *peüst* the Ile-de-France form.[14]

Since it rhymes with the Present, the 4 Plural Future is *-ez*. The rhyme between the 4 Plu. Fut. and the Pres. Subj. would seem to indicate a parallel Future form in *-oiz*, unless the Subj. in *-ez* occurring once in the body of the poem (l. 337) be taken as supporting a subjunctive in *-ez* as the author's form. Rustebeuf has Future *-oiz*[15] (Pres. Subj. does not occur); Chrétien, Fut. and

[1] Foerster, *Cligès* (1884), p. LVII, § 9.

[2] Rustebeuf, no. 6, l. 41; 10, 345; 22, 49; 44, 217; 49, 95; 56, 611; and cf. 11, 84.

[3] *A. N. S. L.*, LXV, p. 79.

[4] Foerster, *l. c.*, p. LVI, § 6.

[5] *Roman de la Rose*, vol. I, l. 1707 (: *trois*).

[6] Cf. Wace, *Roman de Rou*, part 2 l. 4140, where *freis* rhymes with a series of words in *-eis*.

[7] Cf. Foerster, *Aiol et Mirabel*, l. 9031, and note, p. LIV; *Raoul de Cambrai*, l. 712, *hermin frois* in rhyme. *frais* is applied to *hermin* in Old French (cf. Godefroy, s. v. *fres*), so it is evidently the meaning in this passage.

[8] Foerster, *Cligès* (1884), p. LXXI, § 22.

[9] Grave, *Eneas*, Introd., p. XXI; Doutrepont, *la Clef d'Amors*, Introd., p. XXXVIII; Warnke, *die Lais von Marie de France*, Introd., p. XXVI.

[10] Rustebeuf, no. 1, l. 90; 40, 89; 40, 131; 40, 138, etc. Foerster, *Yvain* (1887), p. 308, note to l. 3045: "*s'el* in VP ist fuer Kristian unmoeglich." l. 3045 is *si con s'ele ne l'i seüst*.

[11] *F. G.*, V, p. 331.

[12] Cf. *infra*, under "Language of the Scribe."

[13] Foerster, *Cligès* (1884), p. LVII, § 8.

[14] *A. N. S. L.*, LXV, p. 91.

[15] No. 12, l. 121; 54, 604, for *-oiz*; no cases occur in Rustebeuf of Future in *-ez* except in rhyme with itself.

Pres. Subj. *-oiz.*[1] In the body of the manuscript, *-oiz* is the predominating form, beside *-ez.* After a palatal, in and out of rhyme, the Pres. Subj. is *-iez*: so in Chrétien[2] and Rustebeuf.[3]

Imperfect Indicative in rhyme, *-ot* (occurs only once and belongs to class I); out of rhyme, *-oit.* The rhyme form might be attributed to the influence either of the common Picard and Eastern reduction of tonic *oi* to *o*,[4] or of the regular Norman Imperf., Class I, in *-ot*; but as the reduced form comes up once in Rustebeuf[5] and three times in Jean de Meun,[6] and in all these cases is also in a verb of the First Class, the reduction is more probably due to the Norman influence.

Rhyme form *us*, non-rhyme form *uis* (door), seems to show another trace of Norman influence for the Author, since *us* is a Norman form.[7] The form used by Rustebeuf is not clearly established.[8]

Two Picard forms occur, *lices* in rhyme with *riches*, and one case of *vo* Nom. Plu. for *vostre*, assured by metre. But occasional Picard *ch* for medio-palatal *c* is well assured in Ile-de-France documents.[9] The flexion, Sing. *vos*, *vo*, Plu. *vo*, *vos*, is a characteristic of the Picard, but the verse measure of the poem fully assures the singular as *vostre*, so this one plural form represents a leveling to the oblique form *voz* or a Picard borrowing. The shortened form occurs in the verse of Gautier de Coincy[10] and frequently in Eustache Deschamps.[11]

The reduction of *ai* to *e* has reached at least its second stage (*i. e.*, before *s*) with the author, and its final stage with the scribe.

Our examination shows that as between the Champagne and Ile-de-France dialects, the forms of the author point to the west and indicate he was of the Ile-de-France, and that the two sporadic

[1] Foerster, *l. c.*, p. LXIV, § 16a.

[2] Cf. *Eric et Enide*, l. 607; *Yvain*, l. 5743.

[3] No. 42, l. 745, etc.

[4] Cf Foerster, *Chevalier as deus Espees*, Introd., pp. XXXIX–XL; Apfelstedt, *Lothringischer Psalter*, p. XX, § 32; Goerlich, *Frz. Stud.*, VII, p. 59. Cf. also Paris, Rom. XXI, p. 283 and note.

[5] No. 41, l. 167.

[6] *Roman de la Rose*, vol. II, p. 315, *amot*: *mot*; II, 319 and 329, *fiot*: *ot*.

[7] Cf. Marie de France, *Lais*, '*Guigemar*,' l. 589, etc. Bartsch and Horning, *la Lang. et la Lit. fr.*, col. 88, l. 2; 154, 13 (Norman texts). So also *us*, *St. Alexis*, str. 36, l. 3, and *us*: *plus* in the Touraine author, Benoit de Ste. More; *le Roman de Troie*, p. 214, l. 15421 (cf. Bartsch, *Chrestomathie*, col. 134, l. 29; 144, 34).

[8] It occurs twice, no. 42, l. 548; 55, 707, and rhymes with *puis* in each case, but *plus* would make as good a reading as *puis* in both passages and is a variant ms. reading in the first. The confusion of *puis* and *plus* in writing would be easy.

[9] Cf. *A. N. S. L.* LXV, p. 82; Rustebeuf, no. 51, l. 62 (for this particular word, however, his rhyme is *lices*, *pelices*, *vices*, *espices*, no. 20, l. 48); Foerster, *Chevalier as deus Espees*, p. LIII.

[10] *Les Miracles de la Sainte Vierge*, p. 37, l. 363; 103, 1205; 96, 873.

[11] *Oeuvres*, vol. II, p. 133; III, 81; III, 271; IV, 240, etc.

Picard traits which occur are found in Francien manuscripts. Thus we may conclude that he was a 'Français de France' or at any rate, if a Picard, then a Picard who had been largely influenced by the normalizing influence of the Francien. There is nothing in the characteristics given above that enables us to localize the time of the poem sufficiently to give us any light about the date of its composition. The one occurrence of *cranter* beside frequent *creanter* does not indicate reduction of hiatus vowels for there are no signs of this in the poem, but it is the variant form for *creanter*. The examples in Godefroy, s. v. *creanter* show that it was found in Lorraine, but it was not necessarily limited to that section. Through the reappearance elsewhere of one of the episodes,[1] apparently imitated from the *Chevalier à l'Épée*, we are able to fix the date of the poem as anterior to 1210.

EXAMINATION OF THE LANGUAGE OF THE SCRIBE.

The inferences concerning the language of the scribe are to be drawn from the forms unprotected by the rhyme and metre and especially from those cases where they differ from the forms in rhyme. In our poem sufficient uniformity occurs in the speech characteristics to show clearly the dialect of the last redacteur.

(a) PHONOLOGY. Á free gives *e*; Bartsch-Mussafia Law completely observed; *-age* (-ATICUM) 216 (so also in rhyme), and *-ache*, 195; *-ier* (-ARIUM); *vassaus*, 722 (i. e. *vassal*, not *vassel*); *-iee* never reduced to *ie*; *eve* (AQUA), 347, 370.

É free gives *oi*; *ei* atonic gives *oi*; *cortoisie*, 933, *damoisele* 270, etc.; but *neiant* 318, 590, 1165, beside *noiant* 723, 827; *fres* 644 (in rhyme *frois* 474); *-el* final remains 197, 280, etc.; *biau* 230 is built on *biaus*; *-el* before a consonant becomes *-iau* 85, 155, 255, 261, etc.; pronoun *els* gives *aus* 169, 708, 817, 881, 899; *solaus* (*soleil*) 60; *-uel* + cons. gives *iau*; *iauz* 643.

O free gives *ue*; *hom* (not *heum*) 190, 620, etc.; *fors* (not *fuers*) 1173, etc. (also in rhyme); *pou* 268, 1166, and *poi* 973 (also in rhyme); *bloi* 641 (also in rhyme); *leu* 730, 848; *feu* 73, 78, 80, 107, 117, 230; *jeu* 654, 919, 956, 1041, 1047; *jeuent* 804.

sol 586, 628, 929, 983; *seus* 88; *solement* 33; *seulement* 777; *eure* 88; *preu* 25, 987, 1005; 308, 382, 995; *deus* (DUOS) 730.

[1] Cf. *infra*.

o checked, (1) remains 13, 21, 34, etc., etc., or (2) gives *ou* 1180. Pretonic *o*, (1) remains 25, 39, etc., etc., or (2) gives *ou* 222, 436, 648, 740; 436, 809, 812. The writing *jalous: vos* 289 shows that this was the transition time between *o* and *ou*. UBI gives (1) *o* 94; (2) *ou* 816, 889. AUT gives (1) *o* 186, 339, 214, 802; (2) *ou* 77, 313, 802.

é + *l* mouillé gives *ell, mervelle* 1103; pretonic *e* + *l* mouillé gives *ell, mervellier* 166, 494, 614, 982; *vellier* 115, 120, 681; *aparellier* 37; *mellor* 748, 763, 992. *ó* + *l* mouillé gives *-oill, -oil, Cardoil* 30; *voil* 284, 504, 507, 592, 792, 1092; *voille* 284, 387. Pretonic *o* + *l* mouillé gives *oill-, moillier* 991; *recoillier* 1172.

é before *n* or *n* mouillé gives *ai, taing* 1037, *fainte* 1186; but *preignent* 381. Pretonic *e* before *n* mouillé gives *ai, ensaignier* 9, 205; *saignor* 8, 277, 447, 772, 830.

en often written *an*; general in *anui, anuier* 279, 637, 669, 707, etc.; *asanble* 262; *ensanble* 475, *sanblant* 223, 342, 380, 465, 559; *talant* 606; *manace* 576, 653; but *entendre* 2; *aventure* 3, etc.; *-ment* (MENTEM, MENTE) not *-mant* 57, 91, 92, etc.; *feme*, not *fame* 990, 1097, 1101, 1109, 1172 (: *same* 1169); *anor* (HONOREM) 287, 411, 588, 764, 844, 1177, 1179; *en* (= *on*) 18, 236, 241, 304, 347, 418, 419, 420, 463, 1169, 1185. The nasal before labials is written *n* 203, 380, 476, etc.

ai is written *ai* and *e*. The confusion is complete; cf. *trere* 14, *tere* 16, *fere* 139, *fet* 183, *meson* 121, *faire* 587, *fait* 223, *plaise* 145; *afaitement* 156, *raison* 19, etc. Even final *ai* is written *e*; *e* (HABEO) 614, *conté* (preterit) 613, *doteré* 412, etc., *ai* is also written *ei*; cf. *leissier* 199, beside *laissier* 1084, 1104, etc., and *lessier* 201, 1080, etc., *pleisir* 587, beside *plaisir* 580.

al + cons. gives *au passim*; but *vialt* 283, 373, 964, 966, 986, 1172, beside *viaut* 293, 563; and *valt* 1109, 1167, beside *vaut* 1166. *ol* + cons. gives (1) *ou, doucement* 51, 429, 652; *couchier* 514, 690; *voust* 1145; (2) *o, cop* 616, 1134; *docement* 171, 397; *cochier* 516, 813; *decoper* 39; *vost* 403. *ul* + cons. gives *u, hus* 180, 190, 213.

gua reduced to *ga, garde* 525, etc. *c* before *á* gives *ch. ndr* (from *nr*) 14, 761, 1077, etc. (also in rhyme); but *nr* (from *nr, ndr*) 378, 943, 1073, 1149; *ldr* (from *lr*) 12, 757, 761, 976, 1079, 1171.

n mouillé written *gn* after tonic vowel 2, 381, 623, 624; written *gn* before tonic vowel 8, 9, 100, 111, 205, 277, 283, 447, 510, 772, 830, 873, 955, 1056, 1189; written *ngn, estaingniez* 505, *plaingnoient* 167.

s for *z, fruis* 443, *girois* 499, *aprimies* 596, *bras* 519 (cf. *braz* in rhyme 510), *solaus* 60, Acc. Plu. Poss. Pron. *vos* 724, 740.

desduit 280, but *deduit* 437, 788, 811; *deduire* 281, 371; *efforça* 360, 363; *meffet* 1137, but *desfenda* 328.

SI gives *se* 183, etc., etc., before vowels and consonants; SIC gives *si* 2, 61, etc., etc., before vowels and consonants.

Penre for *prendre* 1149. *uis* (*huis*) 513 (but *us* in rhyme). REM gives both *rien* 631, 632; and *riens* 650 (and 1038 in rhyme; *rien* oblique in rhyme frequent 185, 310, 340, etc.); nom. *riens* 1185. *Artu* 20, 29 (author's form *Artur* 743). DONIQUE gives *donc* 967, 1016; *dom* 1083.[1] DE UNDE gives *don* 256, 323, 544, 719, and *dont* 486, 715, 797, 1106.

(b) CASE FLEXION. *Nom. Sing. Masc.*, subject and in direct address, the flexional *s* is regularly preserved; the only exceptions are as follows: *ostel* 249; *li oste* 360; *l'oste* 455; *mon saignor* 830; *-age—sage* 135–136 (cf. *-ages—sages* 571–572); *cest sanc* 713; *jeu parti* 956; the nouns in 31–32, *Gauvain*, *Keu*, *seneschal*, *Yvain* probably seemed to the scribe to be oblique; *sol* 585 perhaps attracted by the plural idea. *sire*, the historic form, is used in the combination *mes sire;* elsewhere, 223, 1078, it has assumed *s*. *Nom. Sing. Masc., adject.* after *être*, with *s passim* and 163–164, 345–346, 775–776, 685–686, 699–700; without *s*, *delivre* 702, *preu* 987, 1005, 221–222, 249–250.

Acc. Sing. Masc. in a few cases has *s*; *nus* 180 (separated from its verb), 213 (but *nul* 254, 280, etc.); *miaudre* 761 (cf. *mellor* 748, 993, and in rhyme 763); *biaus* 547; here the scribe was evidently influenced by the nominative *peres* immediately preceding. *biau* 230 is an oblique form built on the Nom. *biaus* (cf. *bel*, *passim*).

Nom. Sing. Neut.: the regular neuter form *miaus* is used 588. In the two other passages where the neuter occurs, *esprovez* 762, *droiz* 967, it falls in with the Masc. and takes *s*.

ne l'uns ne l'autres 680, *nu a nu* 585, *sol a sol* 628 do not absolutely comply with the rules of gender and case, but this is explained by their being set phrases. Parallel cases occur in Chrétien de Troyes, who observes the rules of declension; cf. *Eric et Enide*, ll. 4689, 5248.

Nom. Plu. Masc. There is no confusion by the scribe with the oblique form; even in 1196, where the author must have written *ses amis*, since it rhymes with *païs*, the scribe has restored *si ami* in spite of the rhyme.

Acc. Plu. Masc. naturally has *s* regularly. *tot jorz* 34 is probably a mere clerical slip; cf. *toz jorz* 67, 68, 135, 202, 569, 635. *mout* 179 may be taken as Sing. meaning "many a one."

Part. after Acc. Plu. Masc. + *avoir* has *s*, *saluez* 157.

A comparison of the observation of the rules of declension in rhyme[2] and in the body of the poem shows at once that for the

[1] Foerster, *l. c.*, p. LXXIII, says *dom* is the prevailing form in manuscript A of Chrétien's works. Ms. A is a west-Champagne ms.

[2] Cf. *supra*, 'Case Flexion of Author.'

author the nominative and oblique forms are almost completely confused, while the scribe, in an overwhelming majority of cases, has maintained the distinction. In general, where the oblique form used by the author is protected by rhyme, the scribe lets a directly modifying adjective or any form closely connected in position and construction maintain its agreement with the noun. But even in spite of this close union, he sometimes changes the first form to conform to declension rules; e. g. 194 *Mes tant iestes biaus chevalier: chier*, oblique; 622 *Gauvains remest pensis et morne: torne;* 833–834 *si parent et ses amis Quidoient bien qu'il fust ocis.* When we recognize the fact that the scribe observed the rules of declension better than the author, it explains some seeming violations of these rules by the scribe as cited above: thus the scribe left *preu* 987, 1005, and *bons* 869 because they were closely linked to other adjectives to which he could not restore the *s* because they were in rhyme; in 360, 455, 702 to have restored the Nom. forms would have given these lines a syllable too many. We are safe in assuming that the scribe uniformly observed case flexions and made it his rule to restore them where they had been neglected by the author, failing to do so only in the very few cases where we find violations outside of rhyme syllables.

(c) Article. *Nom. Sing. Masc. li passim, l'* 388, 471, 721, 746, 874. *Acc. Sing. Masc. lo* 48, 83, 117, 120, 156, 210, 229, 353, 418, 454, 474, 478, 552, 562, 641, 643, 644, 651, 657, 808, 820, 921, 992, 1042, 1065, 1101, 1122, 1137; 963; *lou* 50, 78, 97, 107, 109, 198, 209, 220, 226, 303, 353, 363, 444, 535, 562, 566, 602, 641, 646, 654, 750, 782, 816, 891, 904, 1061, 1104, 1126.

(d) Personal pronoun. *je passim; jo* 507, 531; *j'* 327, etc.; *g'* 143, 942, 950. *vos, nos passim.*

3 *Pers. Conjunc. Obl. Masc. Sing.* (1) *lo*; referring to a person 167, 187, 238, 315, 387, 460, 472, 657, 875, 1139, 1197; *lo me* 759; referring to an animal 234; abstract 114, 421, 723, 727, 746; *lo me* 723; *lo vos* 947: (2) *lou*; referring to a person 67, 97, 322, 340, 381, 397, 414, 468, 549, 551, 562, 900, 996, 1118, 1134, 1139, 1143; abstract 247, 417, 578: (3) *le*; *le vos* 336, 488, 947, 1045; following its verb, *por prendre le* 564, only case where the pronoun follows the verb.

Thus we see that the conjunctive pronoun is *lo* or *lou*, weakened to *le* only after the verb or when it precedes *vos*. In the latter position, one case occurs of *lo*.

3 *Pers. Disjunc. Masc. lui passim, li* 99, 1148, 1152. 3 *Pers. Nom. Sing. Fem. ele* and *el*, both *passim*.

(e) Possessive pronoun. Nom. Plu. *vo* 1035; Acc. Plu. *vos* 724, 740; Sing. *vostre passim. soe* (not *suoe*) 251, etc.

(f) Relative Pronoun. Note *cui* oblique 143, beside later *qui* 827.

(g) Verbs. Ending of 4 Plu. (1) *-ons* 181, 406, 932, 977; (2) *-on* 175–176, 188, 960. 4 Plu. Pres. Subj., *soions* 932. 4 Plu. Imperf. Indic. does not occur. 3 Sing. Imperf. Indic. 1. *-oit* (not *-ot* as in rhyme) 636, 967–968, etc. *être*: 3 Sing, Imperf. Indic. undiphthongized, *ert* 9, 25, 263, etc., etc.; the Fut. is diphthongized 195, 289, 626, 942, etc.; 5 Plu. Pres. is diphthongized 194, 571, etc.; but once undiphthongized 877. *aller*; 3 Sing. *vait* 782, *vet* 909, 911, *va* 153, 389, 467, 874, 1019, 1146, and in rhyme. *eüsse, seüsse*, etc. 201, 401, etc.; but *poïst* 320, beside *peüssent* 755.

Ending of Second Person Plural. (Pres. Indic.) *-ez* 87–88, 144, 146, 193, 364, 438, 533, 558, 593, 594, 673, 736, 752, 845, 924, 928, 937, 945, 953, 997, 1088, 1089, 1095, 1113, 1159. After a palatal. *-iez* 1112. *iestes, estes, faites* 194, 344, 501, 708, etc., etc. (Imperative) *-ez* 134, 146, 245, 448, 500, 618, 722, 744, 938, 939, 998, 1189. After a palatal, *-iez* 244, 617, 1072. *sachiez* (Schwan, § 420) 242, 452, 542, 567, 614, 698, 703, 866, 988, 1003, 1087, 1093, 1097, 1098. *soiez* 448, 744, 938. (Future Indic.) *-ez* 149, 933, 1073; *-oiz* 114 340, 509, 637, 769, 976, 1091; *-ois* 499. (Present Subjunctive) *-ez* 337; *-oiz* 511. After a palatal, *-iez* (505), 955, 1156, 1032, 343. (Imperf. Subjunct.) *-iez* 163, 570, 706. (Imperf. Indic. and Conditional) *-iez* (2 syllables) 574, 609, 935, 1040; 341, 342. (Preterit Indic.) Sing. *fus* 160; Plu. *-stes* 440, 724, 726, 1041, 1042.

(h) Contracted forms. For *se lo, sil* 469. For *si lo, sel* 106, 599, 1088; and *sou* 105. For *ne lo*, (1) *nel* 168, 188; (2) *nou* 971; (3) *no* 239, 412, 458, 955; 192, 284, 293, 1159. Note *no* = *ne* once 760; elsewhere *ne*. For *je lo, jou* 609. Note *jo* = *je* 507, 531; elsewhere *je*. For *qui lo, quil* (constructive form) 185. For *ne les, nes* 15, 1071, 1112. For *je les, jes* 1037.

The full forms occur in the following cases: *si lou dites* 245, *si lou dient* 416, *si lou feri* 1118, *ne lou prendra* 549, *je lo desir*, 420, *qui lo contredit* 727. No cases occur of the full forms for *se lo, ne les, je les, a les, en lo.* Chrétien de Troyes uses *sel* (*si lo*), *nel, jel, nes, jes*, and also the uncontracted forms, cf. *Eric et Enide*, l. 2518, *je le*, etc.

For *en lo*, (1) *el* 158, 210, 872; (2) *o* 990, 1055, 1135, 788, 830, 1021; *o pas petit* 152. *o lit revenue* 515; (3) *ou* 666. For *a lo*, (1) *au, passim*; (2) *al* 204. For *a les, as* 804, 805, 1133. Notice ll. 216, 356 where *a*, introducing an infinitive phrase, coalesces with a following article; *au herberjage deviser; as mes aconter.*

(i) Hiatus and elision. Hiatus occurs 413, 515, 666. It occurs also in Chrétian de Troyes, cf. *Yvain*, ll. 1666, 1891, 2384, 5138, etc.

Elision is facultative in: (1) *si* (SIC); elided 479, 773; not elided 2, 41, 347, 521, 586, 606, 711, 762, 870: (2) *se* (SI); elided 195, 200, 283, 286, 296, 317, 322, 401, 405, 467, 553, 559, 825, 964, 966, 1052, 1112; not elided 183, 214, 311, 380, 431, 563, 612, 636, 675: (3) *que*; elided 58, 224, etc.; not elided 49, 54, etc.: (4) *je*; elided 327, 942, etc.; not elided 147, 864, etc.: (5) *ne* (NON); elided 130, 181, etc.; *ne* (NEC); not elided 1144, etc.: (6) *ce*; elided 150, 1074, etc., not elided 590, 1165, etc.: (7) *li* Art. Nom. Sing. Masc.; elided, *l'en* 18, 304, 418, 419, 420, 463, *l'ostes* 388, 471, 721; *l'uns ne l'autres* 680; *l'ostel* 249 was probably written by the author for *lo* + *ostel*; not elided, *li uns* 108, 159, 174; *li ostes* 263, 372, 426, 435.

(j) TUTOIEMENT AND VOUSEMENT. Tutoiement: shepherd to Gauvain 160 (in rhyme); Gauvain to shepherd 182 (in rhyme). Vousement; shepherd to Gauvain 163, 176, 191–195 (assured by rhyme); Gauvain to shepherd, none. Elsewhere (Gauvain to castellan and vice versa, Gauvain to maiden and vice versa, G. to knight and vice versa) vousement.

The above examination of the scribal forms shows clearly that the manuscript belongs to the Champagne dialect. This is at once made evident by noting the principal points of resemblance and of opposition to the Champagne as characterized by Prof. Foerster[1] and M. de Wailly.[2]

Resemblances. A gives *e*; Bartsch-Mussafia Law observed; *-age* beside *-ache* (cf. *Eric et Enide*, l. 1006, *damache: sache*); *-ier*; *-iee* never reduced; E gives *oi*; *-el* + cons. gives *iau*; *-uel* + cons. gives *-iau*; O gives *ue*; *seus*; *sole* and *seule* (Champ. *sole*); *eure*, *preu*, *deus* (DUOS); O checked and atonic O generally remain; atonic *e* + *l* mouillé gives *ell*;[3] atonic *o* + *l* mouillé gives *oill*; *e* + *n* mouillé gives *aign*; atonic *e* + *n* mouillé gives *aign*; *al* + cons. regularly gives *au* (but isolated *valt*, *vialt*, not found in Chrétien); *ol* + cons. gives *o* or *ou* (Chrétien, *o* or *ol*); *ul* + cons. gives *u*; *gua-* gives *ga-*; *ldr*, *ndr*, isolated *nr* (Chrétian, *ldr*, *ndr*); isolated writing *ngn* for *n* mouillé;[4] *se* for SI; *si* for SIC; *sel* for *si le*; *poïsse* and *peüsse* (Champ., *poïsse*); DONIQUE gives *donc* and *dom*.[5]

[1] In his introduction to his edition of *Cligès* (1884).

[2] "Mémoire sur la Langue de Joinville," and "Mémoire sur la Langue de Reims."

[3] This is the form used by Foerster in the large and the small edition of *Eric et Enide*, which he considers the work of Chrétien containing the most Champagne traits. Cf. the edition of 1896, p. XLI.

[4] *Mémoire sur la Langue de Joinville*, p. 277, and s. v. *-aingn*, *-angn*, *eingn*, *-oingn*, pp. 435–457.

[5] *dom* is the prevailing form in the west-Champagne manuscript of Chrétien de Troyes; cf. Foerster, *l. c.*, p. LXXIII, § 25.

The point noted above that the scribe observed case flexion much better than the author accords with the examination made by the Marquis de Wailly of the chartes of Jean, Sire of Joinville in Champagne. The chartes he examined are all dated and are embraced in the period between 1239 and 1315. Five of the chartes are of the fourteenth century. Out of 837 occurrences of the nominative singular masculine, 835 have the flexional *s*.[1] This furnishes conclusive evidence that at least in some parts of Champagne the rules of declension were broken down much later than in the Ile-de-France.

nos, *vos* are the forms employed for the personal pronoun.

3 Sing. Imperf. Ind. 1, *-oit*, not *-ot*; *vait* and *va*; the individual words *vassaus*; *eve*; *fres*, not *frois*; *aus* (= *eux*); *hom* not *huem*; *fors*, not *fuers*; *soe*, not *suoe*; *leu*, *feu*, *jeu*; *anor*.

A certain number of variations occur from the language of Chrétien de Troyes. These, however, may be brought under three heads:

1. Forms that while not occurring in Chrétien's works, or occurring there as the exception, are Champagne forms. Such forms are most liable to come up in *Eric et Enide*, since it shows, as his earliest preserved work, the strongest marks of his home dialect. In his later works he gives evidence of Ile-de-France influence.[2]

s for *z* occurs in isolated cases in our poem. The same is true in *Eric et Enide*.[3]

Isolated *nr*-forms: this is characteristic of Champagne.[4]

As regards *lo*, *lou* for the article and pronoun, though Prof. Foerster[5] considers such forms occurring in manuscripts of Chrétien as due to Eastern influence and substitutes *le*, yet these Eastern forms occur as far west as Ile-de-France[6] and might therefore easily be the prevailing forms with a Champagne scribe.

The shortened form *no*, Poss. Pron. Nom. Plu., since it is assured by the rhyme, belongs to the author rather than to the scribe.

The form *-oil*, *-oille* from *o* + *l* mouillé is not the characteristic Champagne form, but belongs to Picardy and Lorraine.[7] It comes up, however, in one of the Joinville Chartes[8] beside *-uel* and *-euil*, but this is a charte showing strong Eastern influence.

[1] *Mémoire sur la Langue de Joinville*, p. 229.
[2] Cf. Foerster, *Eric et Enide* (1896), p. LXII.
[3] Cf. ll. 2250, 3711, 3872, 4924, 5975.
[4] Foerster, *Cligès* (1884), p. LXXIV, § 29.
[5] *l. c.*, p. LXVII. § 21.
[6] Metzke, *A. N. S. L.*, LXV, p. 80.
[7] Cf. Matzke, *dialectische Eigenthuemlichkeiten der mouillierten L*, p. 86.
[8] Wailly, *Mémoire sur la Langue de Joinville*, p. 350, 29.

li occurring sporadically for *lui*, disjunctive masc., is an Eastern characteristic[1] that we must assume to have affected Champagne, as is natural enough.

2. Forms that seem to have belonged to the author and to have been left by the scribe. *el* frequent beside *ele*—a common form in Ile-de-France.[2] The *el* then may be an Ile-de-France form of the author that the scribe has left because to change it would spoil the metre.

Sporadic *-ez*, beside customary *-oiz* in the Future and the Present Subjunctive also probably represents the original writing that has escaped scribal change.

3. Forms pointing toward the Ile-de-France and thus indicating that the scribe belonged to West-Champagne or else marking the spread of Ile-de-France forms in the dialect. While *e* before *n* is frequently written *a*, this is not uniformly the case as in Chrétien de Troyes; so also the indefinite pronoun, while weakened from Ile-de-France *on*, is written *en*, not *an*, and the suffix is written *ment* not *mant*.

For pretonic *ei* we find the Francien *oi*.

The writing of tonic $e + l$ mouillé, in the one place where it occurs, as *-ell* is probably due to the scribe's accepting the French *-eill* but writing it phonetically, unless it be a parallel form to atonic *-ell*, or by Picard influence.[3]

The first person Plu. of the Subj., in the one place it appears, has the Ile-de-France form and not the characteristic *-iens*.

The general homogeneity of the forms throughout the poem indicates that the language of any scribes who may have retouched it was not strikingly removed from that of the author. It also indicates that between the Francien author and the Champagne scribe or scribes there intervened no scribe belonging to another section. There are also signs that the scribe was very conservative in making changes. Thus though he restored in general the neglected case flexion, he did not do so when it involved any radical change, and seems to have shrunk from it even when it involved merely a complete change of form, as *miaudre* to *mellor*, *mon saignor* to *mes sire*.

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[1] Cf. Apfelstedt, Introduction to *Lothringischer Psalter*, p. LXVII; Goerlich, *Frz. Stud.*, VII, p. 123. Note also *li* in rhyme, *Roman de la Rose*, vol. IV, ll. 17490, 18162, 20648.

[2] Cf. Rustebeuf, no. 1, l. 90; 40, 89; 40, 131; 40, 138, etc.

[3] Cf. Matzke, *l. c.*, pp. 69–72.

THE EPISODES OF THE POEM.

The episode of the ENCHANTED BED occurs in:

(1) The *Chevalier à l'Épée*, ll. 453–781.

(2) *La Charrette*, ll. 459–534 (according to the manuscript published by Prof. Jonckbloet); *Roman van Lancelot*, W. J. A. Jonckbloet. 's Gravehage, 2 vol., 4°, vol. I, 1846, vol. 2, 1849; vol. II, *li Romans de la Charrette, par Chrétien de Troyes et Godefroy de Leigni*, p. 4. *Le Roman du Chevalier de la Charrette*, par Chrétien de Troyes et Godefroy de Laigny, P. Tarbé, Reims, 1849, 8°, pp. 17–19.

(3) *La Charrette* in prose; text, Jonckbloet, *l. c.*, vol. II, Introduction, pp. LXXXVI–LXXXVIII; analyzed in *les Romans de la Table ronde*, P. Paris; 5 vol., 8°, Paris. Vol. V, 1877, pp. 22–24.

(4) *Perceval; Perceval li Gallois ou le Conte du Graal*, Ch. Potvin, Mons, 6 vol., 8°, 1866–1871, vol. II and III, 1866. Vol. II, pp. 302–306, ll. 9054–9190; vol. III, pp. 1–3, ll. 9191–9258. Cf. also ll. 8910–8924, 8945–8966. The incident as given in *Perceval* is imitated by Wolfram von Eschenbach; cf. *Wolfram's von Eschenbach Parzival und Titurel*, herausgegeben von K. Bartsch, Leipzig, 1871, 3 parts, 8° (in F. Pfeiffer's *deutsche Classiker des Mittelalters*, vol. X). Part 2, pp. 251–255, book 11, ll. 395–511. It is also imitated in Heinrich von dem Tuerlin's *Crone*; cf. *diu Crone von Heinrich von dem Tuerlin*, herausgegeben von G. H. F. Scholl. Stuttgart, 1852, 8° (*Bibliothek des literarischen Vereins in Stuttgart*, vol. 27), pp. 252-256, ll. 20433-20798; cf. also p. 75, ll. 6119–6121 where the episode is mentioned as if it had already occurred; the episode is analyzed in the introduction, p. XXXVII.

(5) The prose *Lancelot;* a summary is given in *Romans de la Table ronde*, Paulin Paris, 5 vol., 8°, Paris, vol. V, 1877, pp. 259–262.

(6) The prose *Arthur;* Bibl. Nat. fonds fr. ms. 387, fo. 208 vo. b—209 vo. b; a summary is given in *Beitraege zur Kentnis der altfranzoesichen Artusromane in Prosa*, E. Freymond, Z. F. S. L., vol. XVII (1895), pp. 83–84.

(7) *Heinrich von dem Tuerlin*, in the *Crone*, *l. c.* (cf. no. 4), pp. 100–106, ll. 8116–8631, gives a second imitation of the episode most closely resembling the form in the *Chevalier à Épée*.

Analysis of Episodes. *La Charrette.* At bedtime the maiden already introduced conducts Lancelot and Gauvain to three beds,

but warns them against lying in the best one, since only he who has merited it can lie in it. Lancelot, who disdains the prohibition, demands the cause of it and she answers that it is no affair of his, for certainly no knight who has ridden in a cart is worthy to lie in it. He asserts he will do so, and proceeds to make good his word. At midnight, a lance with a burning streamer descends swiftly upon him, sets the bed afire, but only grazes his side. He rises, takes away the lance, puts out the fire, and then goes back to bed and to sleep.

La Charrette in prose. Lancelot, on entering the castle, goes to bed, but is persuaded by Gauvain to get up and eat. He then returns to bed, but rises again to follow a maiden who shows him another bed which she says no knight of Arthur's can lie in without coming to grief. He gets his sword, lies down in this bed, and goes to sleep thinking of the pursuit he is making. At midnight the house begins to tremble, and there is a loud noise, accompanied by strong wind and great light. A lance with a red-hot point and a streamer of flame flies in the window and strikes through the bed into the ground. Lancelot seizes his sword and, finding nothing else, cuts the lance in two. He hunts in vain for the thrower, goes back to bed, sleeps till day, and is waked by the dwarf.

Perceval. Gauvain has been warned that none but a brave and pure knight can break the spell of the enchanted castle or escape alive. In traversing the palace, he sees a beautiful couch hung with bells and tells his host he wishes to take a seat on it and rest. The host warns him on his life not to do it and adjures him to redeem his promise by going back home. Gauvain protests that this would be to his shame, and finally says that at least he will first sit on the bed. The other says it is the *lis de la mervelle* where no knight has sat without dying, and leaves him, as he does not wish to be present at his death. Gauvain, in sitting down, shakes the bells and they ring. Immediately the windows fly open, multitudes of darts and arrows dash in and strike his shield, without his being able to discover their source. The windows close, Gauvain removes the darts that have struck him, and those in his shield. He is now attacked by a lion, which he kills. His host returns and announces that Gauvain has broken the spell of enchantments.

Lancelot in prose. Gauvain, in undergoing adventures in an enchanted castle, passes into a room where he sees a beautiful bed, and proposes to sleep in it. A girl's voice warns him to put on his arms. When he has done so and retires, a cry resounds and a lance from the next room wounds him. He remains in bed with the lance fixed in his shoulder, sees strange sights, combats a

knight who disputes his right to the bed, and sees the Graal. Then the storm abates, the windows close themselves, all becomes quiet, and Gauvain arises healed of his wounds.

Arthur in prose. Gauvain conquers a knight in Helaes' palace, and she is supposedly to be the prize of the victory. They retire together, but when Gauvain's advances become too bold, she rings the bells attached to the bed, and a dwarf blows a horn. The third time this occurs, Helaes' cousin, the dame with the harp, appears, and claiming fulfilment of the promise he has made to follow her whenever she summons him, leads him away.

Crone. Gauvain arrives at Almurfina's castle and is ushered into the presence of the queen, who comes to meet him and kisses him ("as I have read it in French"). Her wonderful beauty is minutely described. She is sitting on a beautiful bed, which is enchanted in such fashion that no one can sit on it without being disgraced. They are both stricken with love and after supper they retire. So soon, however, as he approaches her, the sword flies from its sheath, fixes itself around him like a girdle, and loosens itself only when he promises to wed her.

The episode of the enchanted bed, both in *la Charrette*[1] and in *Perceval*,[2] occurs in the part composed by Chrétien de Troyes. The earlier of his forms of the episode (that in *la Charrette*) is simpler and nearer the central idea of the story. It subjects the knight only to the test of a single weapon, and extraneous disturbances and tests are not mixed with it, as in the *Perceval*. In compensation, however, Chrétien has added the idea in the *Perceval* that the successful completion of the adventure breaks the spell, which is no doubt part of the original conception.

The version of the *Charrette* in prose is simply that of the *Charrette* in verse with added padding. The prose *Lancelot* form, on its face, derives from one of the *Charrette* forms, more probably the prose, since it adds the element of a storm opening the windows.

The author of the *Chevalier à l'Épée* not improbably knew both of Chrétien's episodes, but he follows the simpler thread of the earlier one. The only noteworthy resemblance in phraseology is also to it. Compare the following lines:

Charrette:[3] Et li fers de la lance passe
Au chevalier lez le costé,
Si qu' il li a del cuir osté
Un po, mes n'est mie bleciez.[3]

[1] Cf. Rom. XII, p. 463. [2] Cf. *Hist. lit de la France*, vol. XXX, p. 27.
[3] Edition of Jonckbloet, *l. c.*, ll. 524–527.

Chevalier:[1] Et li brans do fuerre sailli,
Sel fiert res a res do costé
Si qu'il li a do cuir osté,
Mes ne l'a pas granment blecié.[1]

This passage leaves no doubt that the *Charrette* was the source of this episode. We should, moreover, naturally expect it to be drawn from Chrétien, as he is mentioned, l. 18, in a way that indicates familiarity with his writings.

In the prose Arthur, we find the combination of a maiden guarded from a knight by exterior intervention which comes at the critical moment. This goes back, in all probability, to the only other existing French form of the story with the same idea, the *Chevalier à l'Épée.* From the episode of the enchanted bed in the *Perceval*, however, is added the mention of the bells. The same combination, in a form much nearer to the *Chevalier à l'Épée*, occurs in Heinrich von dem Tuerlin's *Crone.* The *Crone* is made up almost wholly of episodes imitated directly from the French cycle of Arthur and Heinrich announces[2] concerning the episode in question that it is from a French source. We have here the exact reproduction of the idea that is in the *Chevalier à l'Épée*, the chastity of a maiden protected by a sword suspended over an enchanted bed. The German must be imitated either from the *Chevalier à l'Épée* or else from a lost source or variant of it. We have no trace of such additional version, nor is there anything in the *Chevalier à l'Épée* which demands its existence, so we may conclude with reasonable certainty that Heinrich imitated our poem. Furthermore, the *Crone* contains a reflect of the Maiden's Choice which seems to have been imitated from the *Chevalier à l'Épée.*[3] Now the *Crone* was composed about 1210[4] and our poem is therefore anterior to that date.

The bed is but one phase of the many tests recurring in the Arthurian epic for distinguishing the best knight. One of the most closely allied is the chair at Arthur's court in which the knight who would conquer the Graal must sit, and which engulfed all those who tried the adventure except Perceval.[5]

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[1] ll. 598–601. [2] l. 8145. [3] Cf. *infra*, p. 65.

[4] Cf. Otto Warnatsch, *der Mantel . . . nebst einer Abhandlung ueber die Sage vom Trinkhorn and Mantel und die Quelle der Krone.* Breslau, 1883, 8°, 136 pp. Pp. 5–6 and note 1 to p. 6; G. Paris, *Rom.* XII, p. 461, note; and *Hist. lit. de la France*, vol. XXX (1888), p. 69.

[5] *Perceval*, ed. Potvin, *l. c.*, vol. VI, pp. 171–172 (Gerbert's continuation of the *Perceval*); *le Roman en Prose de Tristan*, analyse critique par E. Loeseth. Paris, 1891, 8° (*B. E. H. Et.*, fasc. 82), pp. 242–243, § 311.

The episode of the MAIDEN AND THE DOGS occurs in:

(1) The *Chevalier à l'Épée*, ll. 861–1191.

(2) The *Vengeance de Raguidel;* cf. *Messire Gauvain ou la Vengeance de Raguidel*, edited by C. Hippeau, Paris, 1862, 8°, pp. 154–168, ll. 4445–4861. The story, with extracts containing some corrections to the text, by Gaston Paris, *Hist. lit. de la France*, vol. XXX, pp. 61–63. It is the *Vengeance de Raguidel* version that forms the basis of the rather free translation of the episode in the metrical Dutch *Roman van Lancelot;* cf. W. J. A. Jonckbloet, *Roman van Lancelot.* 'S Gravehage, 2 vol., 4°, vol. I, 1846, vol. 2, 1849; vol. II, derde Boek, pp. 89–90, ll. 13055–13180.

(3) The *Tristan* in prose; Bibl. Nat., fonds fr., ms. 291ro. b–294ro. b; cf. *le Roman en Prose de Tristan, le Roman de Palamède, et la Compilation de Rusticien de Pise.* Analyse critique par E. Loeseth, Paris, 1891, 8° (*B. E. H. Et.*, fasc. 82), pp. 128–130, §§ 177–178.

(4) Episode suggestive of the first part of the Maiden and the Dogs occur in Heinrich von dem Tuerlin, *Crone, l. c.*,[1] pp. 128–155, ll. 10457–12600 (cf. also ll. 4314–5418).

Analysis of Episodes. *Vengeance de Raguidel.* Gauvain, with his friend Ydein, sets out from court, he taking with him two greyhounds, she, a sparrow hawk. As they come out of a forest, they pass a knight who spurs after them and, seizing Ydein's bridle, demands that she be surrendered to him. Gauvain prepares to attack him, but the knight proposes they leave it to her to choose whom she will accompany. Gauvain consents, and leaving her midway between them, tells her to choose. She tells him that the fact of his consenting to let her make the choice is proof that he loves her no longer, and goes to his rival. Gauvain is in despair for his honor, for he has promised to bring her to Bademagu's court, and curses all womankind as false. As Ydein departs with the knight, she tells him the greyhounds are hers and urges him to claim them. He does so, Gauvain refuses to relinquish them without a combat, Ydein renews her insistence, and the knight proposes to leave the choice to the dogs. This is refused, they fight, and he is killed. Ydein begs to be forgiven, claiming she had simply wished to test Gauvain's love and prowess. They continue to the tourney; as had been agreed, Gauvain combats with Druid over Ydein, conquers him, but then gives up Ydein to him, with a warning not to trust her.

Tristan in prose. Dinas is deserted by a maiden who elopes with another knight, taking with her two *brachets* descended from

[1] Cf. *supra*, p. 59.

Tristan's dog Hudent. Dinas pursues them and attacks the knight, who, beginning to be worsted, says the maiden does not love Dinas, as he will see if she is permitted to choose between them. Dinas consents to this, thinking the superior prowess he has displayed will make her choose him, but she goes to his rival. Dinas follows them and demands the dogs, and on the knight's proving too cowardly to fight to retain them, the maiden wishes to return to Dinas, but he rejects her. She goes off with the dogs, but he stops her and demands them. She proposes to leave the dogs free to choose, he agrees and they go to him because he has been kinder to them. With a comparison of the dogs to the maiden, he gives her up to the knight, who, however, has had enough of her by this time, so they both leave her, Dinas returning to his castle, where he recounts his experience.

In no one of its versions can this episode have retained its original form. As Mr. Gaston Paris suggests,[1] they probably came from an old lay. The *Chevalier à l'Épée* keeps closest to the original idea. In the *Vengeance de Raguidel*, with the Dutch translation, the real point of the satire is omitted, since the dogs are not put to the test. This change was rendered necessary by the exigencies of the main episode with which the writer interwove the Maiden and the Dogs. To save his honor, Gauvain must recover the maiden,[2] so the demand on him for the greyhounds is utilized for regaining possession of her, and the unflattering comparison has to be omitted. The only point in which this version is more consistent with the original idea is that it is Gauvain[3] who takes along the dogs, which we may therefore suppose to be his in spite of Ydein's claim.[4] In the prose *Tristan*, the insertion of the choice of the dogs does not compensate for the weakening of the episode by the flight of the maiden at its beginning. Naturally, in this reworking, the dogs have been linked to Tristan's *brachet*,[5] Hudent, and are said to be brachets descended from him. This joining is here fortuitous, but the reflexion of Tristan in the two versions of the *Folie* over the fidelity of Hudent bears such resemblance to the corresponding reflexions in our episode that it is not improbable that there is a real relation. Compare the following:

[1] *Hist. lit. de la France*, vol. XXX, p. 63.
[2] Cf. l. 4713, which says Gauvain "*veut la guerre et het la pes.*"
[3] Cf. l. 4768.
[4] ll. 4662–4667.
[5] Cf. prose *Tristan*, *l. c.*, p. 44, § 52; *la Folie Tristan*, Rom. XV, p. 572, l. 492.

Ms. Douce, ll. 935–936 :[1] *Mult par at en chen grant franchise*
E en femme grant feintise.
Folie Tristan, ll. 526–527 :[2] *Molt m'as montré plus bel sanblant*
Que celi cui j'amoie tant.
Chev. à l'É., ll. 1108–1109 : *—nature et amor de chien*
Valt miauz que de feme ne fait.
Prose *Tristan* :[3] *mielz vaut de chien la nature et est plus gentile et plus franche et plus loial et plus enterine qe la nature de feme.*

The central thought of the episode, the contrast of the dog's fidelity with the woman's lack of it, is perfectly clear in the passages referring to Hudent. As respects the character of the dogs, Argus[4] is of course the prototype.

In Heinrich von dem Tuerlin's *Crone*[5] is a passage paralleling that part of the episode in which the maiden is required to choose between two knights. A strange knight, Gasozein, who claims to be Guenievre's true love, is to combat Arthur to decide the claim, but suggests that instead the question be left to her. She, however, decides loyally for Arthur. This episode seems to be suggested by the French Maiden and Dogs. Since the *Vengeance de Raguidel*, written after Raoul de Houdan's *Méraugis de Portlesguez*,[6] was in all probability later than the *Crone*, written about 1210, it is probable that Heinrich's episode was imitated from the *Chevalier à l'Épée*. The prose Tristan contains a reproduction of the same element of the episode.[7] The daughter of King Pharamont loves Tristan, and her advances having been repulsed, she cries out and accuses him of seeking to do her violence. Tristan's friend, Gouvernal, in order to vindicate him, tells the king of the princess' love. The king, that he may divine the truth, ordains that she shall choose between her cousin Meliant, already condemned to death, and Tristan, threatened with the same penalty. At first she chooses Meliant, but when she sees that Tristan is to be killed, reconsiders and names him. This late version, suggested probably by our episode, has been modified by the story of the two women claiming the infant before Solomon,[8] or by one of its many variants.[9]

[1] *Tristan*, F. Michel. London, 3 vol.; vol. II, 1835, p. 134.
[2] Edited by H. Morf, Rom. XV, p. 573.
[3] Loeseth, *l. c.*, p. 129.
[4] *Odyssey*, book P, l. 326; cf. Paris, *Hist. lit de la France*, vol. XXX, p. 64.
[5] Cf. *supra*, p. 62.
[6] Cf. Paris, *Hist. lit. de la France*, vol. XXX, p. 46; also *supra*, p. 63.
[7] Bibl. nat., fonds français, ms. 334, fo. 32ro–34ro; Loeseth's summary, *l. c.*, pp. 18–19, §§ 24, 26.
[8] I Kings, Ch. 3, vv. 16–28.
[9] For the story as it appears in the Jatakas, cf. *Buddhist Birth Stories* . . . translated by T. W. Rhys Davids, vol. I, Boston, 1880, 8°, pp. 14–16; for the

It seems not improbable that the tenth novel in the second day of the Decameron, where the wife is left free to choose between her husband and her lover, is based on the *Chevalier à l'Épée.*

It is natural to expect to find in the East a prototype for this satire on women, and the 34th vezir's story in the Forty Vezirs[1] furnishes one. A guest at a wealthy Persian merchant's house sees that his wife eats in the corner out of the same dish as the dog. The merchant recounts that his wife, whom he loved dearly, repaid him by making friends with one of his negro slaves, and that they made an attempt to kill him. His dog came to his rescue and saved his life. In consequence, he does not honor the woman above the dog. Here we have the wife deserting her husband for another and the contrast of her infidelity with the dog's fidelity. Benfey[2] considers the Turkish story as a derivate of the story in the Pantschatantra[3] of the Brahmin who gives up half his life in order to revive his dead wife. The wife, come to life again, attracted by the singing of a cripple, makes love to him and attempts to drown her husband. She then takes the cripple and poses before the king as his devoted wife, but her true husband appears and exposes her perfidy. Benfey cites other Eastern forms of the story,[4] and also what he considers variants of the 34th vezir's story in later literature.[5] They bear no resemblance, however, to the Maiden and the Dogs. In the Forty Vezirs, the sixth vezir's story[6] presents a much closer parallel to the Pantschatantra form than does the 34th vezir's story. Jesus sees a tailor mourning at the grave of his wife and brings her to life. While the tailor is gone to get her clothes, she goes off with the prince, who happens to pass by and is attracted by her beauty, explaining to him her condition by saying she has been stripped by a robber. The tailor learns what has occurred, and on his complaining to the prince she refuses to recognize him as her husband, but declares him to be the robber. He is about to be executed, when Jesus reappears, causes the woman to die again, and the man to be freed. Keller[7] cites this story in his parallels to

Chinese form, cf. *The Folk-Lore of China*, by N. B. Dennys, London and Hong Kong, 1876, 8°, p. 139; for general references for its reappearances and modifications, cf. *Popular Tales and Fictions*, by W. A. Clouston, 2 vol., Edinburgh, 1887, 8°, vol. I, pp. 14–16.

[1] *The History of the Forty Vezirs, written in Turkish by Sheykh-Zada* . . . done into English by E. J. W. Gibb. London, 1886, 8°, pp. 331–332.

[2] *Pantschatantra* . . . *aus dem Sanskrit uebersetzt mit Einleitung und Anmerkungen* von Theador Benfey. 2 vol., Leipzig, 1859, 8°, vol. I, p. 443.

[3] *Idem*, vol. II, pp. 303–306, Book 4, tale 5.

[4] *Idem*, vol. I, § 186, pp. 436–442.

[5] *Idem*, vol. I, pp. 444–454. [6] *l. c.*, pp. 82–84.

[7] *Li Romans des sept Sages*, herausgegeben von H. A. Keller. Tubingen, 1836, 8°, p. CLIX.

the Widow of Ephesus, and it seems, indeed, that the resemblance is more than factitious.

The episode of the IMPERIOUS HOST occurs in:

(1) The *Chevalier à l'Épée*, ll. 154–781.

(2) A *canzone* of Antonio Pucci, published in (1) *l'Etruria, Studi di Filologia*, anno 2, Firenze 1852, pp. 124-127; (2) *Rime di M. Cino da Pistoia e d'Altri del secolo XIV*, ordinate da G. Carducci, Firenze, 1862, 32°, pp. 460–463; (3) the *Rivista di Filologia romanza*, vol. II (1875), pp. 225–226.

(3) An anomymous Italian *canzone*, published by Prof. Pio Rajna in the *Z. R. P.*, vol. I (1877), pp. 382–384.

(4) *Syre Gawayne and the Carle of Carelyle;* in *Syr Gawayne*, a collection of ancient romance poems, edited by Sir Frederick Madden, London, 1839, 4°, pp. 187–206.

(5) The *Carle of Carlile;* in *Bishop Percy's Folio Manuscript*, edited by John W. Hales and Frederick J. Furnivall. 3 vol., 8°, London, 1867–1868; vol. III (1868), pp. 277–294; also in *Syr Gawayne*, Madden, *l. c.* (cf. 4), pp. 256–274.

(6) *Gauvain et Humbaut;* Bibliothèque de Chantilly, ms. 626, fo. 122–133.[1] This episode is on fo. 123vo.–125ro.

(7) A Russian folk-tale, given by a Wesselofski, *Rivista di Filologia romanza*, vol. II (1875), pp. 226–227, who draws it from Afanasief, *Racc. popol. russi*, nuova ed., III, pp. 521–522.

Analysis of Episodes. *Pucci's canzone.* A Roman sets out at random. At evening he reaches a town and inquires of a youth where he can find an inn. He is told there is none, for the lord of the domain entertains all strangers who come, treating them royally during their stay, but having them beaten at their departure. The traveler does not on this account hesitate to seek quarters there. The lord comes to meet him, aids him to dismount, and treats him most courteously. The stranger accepts everything offered him and does everything suggested to him. At bedtime the host leads him to a handsome bed, where lies his wife, and bids him get in. He does so and the host lies down between them. The next morning he leaves without being disturbed, but turns back to ask why he has not been beaten. He is told it is because he has followed the bidding of his host in everything.

The *anomymous canzone.* In the times of the Round Table, "Messer Chalvano," who is on a journey, sees a castle. He asks a peasant about it and learns it belongs to a knight who entertains strangers well but has them beaten at their departure. The

[1] Not 112–123 as given in *Hist. lit. de la France*, vol. XXX, pp. 68, 69.

remainder of the story coincides with that told in the other canzone except that the wife is not mentioned.

Syre Gawayne and the Carle of Carelyle. During a hunt, Gauvain, Keu, and the Bishop of Bawdewyne become separated from the rest of the court and seek shelter with the Carle of Carlisle. The porter, when he comes to answer the knock, warns them they will fare badly. The Carle is uncouth and powerful, and gives them a rough greeting. The Bishop and Keu each get a buffet from him for maltreating his foal, while Gauvain's kindly treatment wins the Carle's approval. In response to the Carle's bidding, Gauvain throws a spear at his head, enters the bed where his wife lies, leaves it again, and sleeps with his daughter. In the morning the Carle tells Gauvain he has taken an oath that no guest who refused to do his bidding should escape alive, but that now he will abandon the custom. The knights leave, Gauvain taking the Carle's daughter with him. The next day they return with Arthur, the Carle is knighted, and Gauvain weds the daughter.

The *Carle of Carlile* corresponds very closely to the above, but there is the important addition that, in the morning, Gauvain, in response to the Carle's request, strikes off his head and thus frees him from the enchantment under which he has been.

Gauvain et Humbaut. Humbaut proposes to Gauvain on the road that they pass the night at a neighboring castle, but warns him to observe minutely all orders of the proprietor. They are courteously received and Gauvain at the evening meal sits next the daughter of the house. As they separate the host bids his daughter kiss Gauvain good-night a single time. Instead of this, Gauvain gives her four kisses. Her father, in a rage, wishes to put out the eyes of his guest and to throw him into prison, but at the protest of the knights present consents to pardon the offense. The girl comes secretly and spends the night with Gauvain.

In the *Russian folk-tale*, a certain Damiano invites a neighbor to dine, and whenever he hesitates to take what is offered him or do what is told him, Damiano gives him a buffet, saying: "In another man's house you should obey the host." A stranger arrives and does not hesitate to do just as he is told. Damiano, hoping to catch him in the end, makes him various gifts and finally offers him a good horse and bids him go away. The stranger mounts and spurs the steed saying as he goes: "Blame yourself, Damiano; the Devil can play a shrewd game."

This episode, as seen above, occurs in early English in two poems. The earlier is preserved in a manuscript of about 1470,[1]

[1] Madden, *l. c.*, p. 344.

while the second is a later reworking of the same theme, giving, however, the original dénouement.[1] From these two poems we can construct the complete story, which has been abridged in the *Chevalier à l'Épée.* The two Italian versions have direct relations with each other, and each is also independently linked to their apparent source,[2] the *Chevalier à l'Épée.* Hence, probably, they are both, as Prof. Rajna thinks,[3] the work of Antonio Pucci, whom we know to be the author of one of them, or else go back to an intermediate redaction.

The Russian story has the same idea at bottom as our episode and is not improbably in some way connected with it. The incident as given in *Gauvain et Humbaut* is also clearly a weakened member of the group.

In the *Chevalier à l'Épée* the episode of the imperious host is interwoven with that of the enchanted bed.[4] The warning of the shepherds to Gauvain might be developed out of the warning given in both of Chrétian's bed episodes, but as in the *Chevalier à l'Épée* Gauvain is warned, not against the bed, but against his host, and as the warning is given in the English versions of the imperious host, no doubt it is a part of this episode. The language of the warning, however, seems to be modeled after that of the regret expressed for Eric as he sets out for the "*joie de la cort,*" Compare the following passages:

Eric et Enide, ll. 5716–5721: "*Hai! hai! Tant mar i fus,*
Biaus chevaliers, janz et adroiz!
Certes ne seroit mie droiz
Que ta vie si tost fenist,
Ne que nus enuiz t'avenist,
Don bleciez fusses et leidiz."

Chev. à l'Épée, ll. 160–163: "*Ahi,*" *fet li uns,* "*tant mar fus,*
Biaus chevaliers, genz et adrois!
Certes il ne fu mie drois
Que fussiez bleciez ne laidiz."

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[1] Cf. Paris, *Hist. lit. de la France*, vol. XXX, pp. 68, 78.

[2] *Idem*, p. 68; *Rivista di Filologia romanza*, vol. II, pp. 221–224; *Z. R. P.*, vol. I, pp. 385–387.

[3] Cf. *Z. R. P.*, I, pp. 385–387.

[4] In this combined form it recalls the myth in which Venus (or some one else) interferes to prevent the consummation of a marriage (cf. Landau, L., 'das Heiratsversprechen,' *Zeit. f. verg. Lit.*, I, pp. 13–33; Old French version, 'de celui qui esposa l'ymage de pierre,' Méon, *Nouv. Rec.*, II, pp. 293-313). The *motif* of this interference is however quite different—the claim to fulfilment of a promise voluntarily or involuntarily made.

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[1] Cf. *A. N. S. L.*, vol. LXIV, p. 388.

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